

# Reading Room

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(Under Revision.)

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DEPARTMENT OF SCIENCE AND ART OF THE COMMITTEE OF  
COUNCIL ON EDUCATION, SOUTH KENSINGTON.

1892 G.

## NATIONAL COMPETITION, 1892.

List of Students Rewarded, with the Report  
of the Examiners on the selected  
Works of Schools of Science  
and Art and Art Classes.



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DEPARTMENT OF SCIENCE AND ART OF THE COMMITTEE  
OF COUNCIL ON EDUCATION.

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**National Competition of Schools of Science  
and Art and Art Classes, 1892.**

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The Examiners appointed to make the awards of prizes for works submitted for National Competition were:—Professor G. Aitchison, A.R.A.; H. H. Armstead, R.A.; E. F. Brewtnall, R.W.S.; T. Brock, R.A.; Alan S. Cole; E. Crofts, A.R.A.; Lewis F. Day; F. Dicksee, R.A.; E. Onslow Ford, A.R.A.; A. C. Gow, R.A.; H. Graham Harris, M.I.C.E.; T. G. Jackson, A.R.A.; G. D. Leslie, R.A.; W. Morris; F. Shields, R.W.S.; J. J. Stevenson; Hamo Thornycroft, R.A.; W. F. Yeames, R.A.; with T. Armstrong, Director for Art.

The number of works sent up for examination was as follows:—

50,311 from 251 Schools of Art and Branch Schools.

41,306 from 309 Science Schools.

16,785 from 333 Art Classes.

Of these 3,217 works were selected for National Competition.

Those Works only are exhibited in respect of which Medals or Prizes of Books have been awarded. From want of space, however, a few of the works have not been exhibited.

Eight Gold Medals, 49 Silver Medals, 140 Bronze Medals, and 340 Prizes of Books were awarded to the Schools and Students named in the following lists.

In addition, honorary awards are made to students in the Training Class of 4 Gold, 18 Silver, and 49 Bronze Medals and 102 Book Prizes in respect of 799 works submitted by them.

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**N.B.—Models and drawings from the nude living model are for the most part exhibited in the old iron buildings.**

# LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1892.

N.B.—The spelling of the names in this list is subject to revision upon receipt of the Prize Claim, Form 571<sup>d</sup>.

## GOLD MEDALS.

Ref.No.	School.	Name.	Stage.	Subject.
1	BIRMINGHAM .	Bradley, Gertrude M.	23 d. (for 3)	Designs for book illustrations.
2		Smith, Winifred .	23 d. (for 4)	Designs for book illustrations.
3	CANTERBURY .	Roots, Gertrude* .	23 c.	Design for a mosaic pavement.
4	CLAPHAM .	Fisher, Laura Margaret.†	8 c. 2. (for set)	Chalk drawings of figures from the nude.
5		Henniker, Annie L.	8 c. 2. (for set)	Chalk drawings of figures from the nude.
6	GLASGOW .	McIntosh, Charles R.	23 b. (for set)	Design for a chapter house.
7	LEICESTER (Hastings Street).	Smith, William I. .	8 e. (for set)	Time studies of figures from the nude.
8	SOUTH KENSINGTON	Wakeford, Alfred .	19 e.	Model of figure from the nude.

## SILVER MEDALS.

Ref.No.	School.	Name.	Stage.	Subject.
9	Birmingham .	France, Georgie E.C.	23 e.	Modelled design for a panel.
10		Gere, Charles M. .	23 d.	Figure design (escape of Priestley).
11		Manley, Agnes .	23 d. (for 2)	Designs for book illustrations.
12		Mason, Fred. .	23 f.	Modelled design for a panel.
13		Newill, Mary J. .	23 d. (for 3)	Designs for stained glass windows.
14	Birmingham (Ellen Street Branch).	Newill, Mary J. .	23 d. (for 2)	Designs for invitation cards.
15		Swan, James Alfred	19 b. 2.	Model of figure from the antique.
16		Smith, John L. .	23 a. (for 2)	Measured drawings of portions of Aston Hall.
17		Garstang, Florence	8 b. 1.	Chalk drawing of the "ram's head."
18		Whiteside, Rosie C.	8 b. 2.	Chalk drawing of figure from the antique.
19	Bradford (Technical College).	Atherton, James .	15 b.	Group in water colours.
20		Atherton, James .	22 d. (for set)	Studies of historic styles of ornament.
21		Haley, W. T. H. .	14 a.	Flowers painted in water colours without background.
22		Haley, W. T. H. .	15 b.	Group in water colours.
23		North, Kate Selina	23 c.	Design for lace fan.

\* The Princess of Wales's Scholarship of 117 has been awarded to this student.



## Silver Medals—continued.

Ref.No.	School.	Name.	Stage.	Subject.
24	Cardiff . . .	James, John H. .	23 b.	Design for a public day school.
25	Chancery Lane, Birkbeck Institute (Star Yard Branch).	Block, Hyman .	(for set) 8 c. 2. (for 4)	Chalk drawings of figures from the nude.
26	Douglas . . .	Knox, Archibald .	22 d.	Studies of historic styles of ornament.
27	Edinburgh (Male) .	Muirhead, Hugh .	(for set) 16 a.	Monochrome painting of figure from the antique.
28		Westwood, Henry R.	16 a.	Monochrome painting of figure from the antique.
29		Thorp, Edith . .	23 c.	Design for a painted plaque.
30	Glasgow . . .	Dow, Robert . .	23 c.	Design for printed hanging.
31	Hanley . . .	Smith, Florence E.S.	23 c.	Modelled design for a frieze.
32	Hertford . . .	Morris, Flor. . .	23 c.	Design for a plate.
33	Holloway (Camden) .	Proctor, Joseph .	22 b.	Design in outline.
34	Lambeth . . .	Peach, Suzette .	8 b. 2.	Chalk drawing of figure from the antique.
35	Leeds . . .	Jones, William .	23 b.	Design for a pair of labourers' cottages.
36	Leek . . .	Kean, W. M. R. .	23 d.	Designs for the panels of a cabinet.
37	Leicester (Hastings Street)	Fletcher, Benjamin I.	(for set) 23 a.	Measured drawings of portions of the church door of S. Maclou, Rouen.
38		Smith, William J. .	8 c. 1. (for set)	Chalk drawings of hands and feet from life.
39		Urquhart, William J.	8 e. (for set)	Time sketches of figures from the nude.
40		Bradbury, Emma Louise.	8 d.	Chalk drawings of drapery arranged on the antique figure and living model.
41		Dalton, William B.	8 d.	Chalk drawing of drapery arranged on the antique figure.
42	Manchester (Cavendish Street).	Fitton, Ernest .	19 b.	Model of figure from the antique.
43		Lattimer, James .	8 d.	Chalk drawing of drapery arranged on the antique figure.
44		Lattimer, James .	12-23. c.	Design for a panel painted in monochrome.
45	Nottingham . . .	McClure, Joseph C.	15 b.	Group in water colours.
46		Pegg, William H. .	23 c. (for 4)	Designs for lace curtain, collar, cuffs, &c.
47		Pratt, Emily E.	8 b. 1.	Chalk drawing of head from the antique.
48	Shipley . . .	Holmes, T. Horatio	14 a.	Water colour painting of a thistle from nature.
49	South Kensington .	Schumacher, Bernard.	8 b. 2.	Chalk drawing of figure from the antique.
50		Wakeford, Alfred .	23 c.	Modelled designs based on a flowering plant.
51		Illingworth, James	23 e.	Design for a dish modelled in wax.
52	Southport . . .	Palmer, Alfred .	23 a. (for set)	Measured drawings of an oak pulpit.
53		Trantom, Edith .	14 b.	View of the interior of a school of art.
54	Westminster . . .	Langer, Frederick James.	23 f.	Modelled design for wall decoration.
55	Winchester . . .	Light, Ernest W. .	23 a.	Measured drawing of a Norman font.
56	Wolverhampton .	Brookes, Edgar W.	23 e.	Modelled designs based on a flowering plant.
57	York (St. Leonard's Place).	Tonge, James H. .	23 b. (for set)	Design for a church and reading desk.

## BRONZE MEDALS.

Ref.No.	School.	Name.	Stage.	Subject.
58	Aberdeen . . .	Cruikshank, Bella B.	15 a.	Group in oil colours.
59	Birmingham . . .	Allsop, Henry H. .	23 f. (for 2)	Modelled design for a dish and bottle.
60		Biddle, Edith E. .	23 d.	Design for an invitation card.
61		Biddle, Edith E. .	23 e.	Carved design for a salver.
62		Cook, Ethel J. .	23 e.	Modelled design for a tile.
63		Davies, C. Blanche	23 c.	Designs for lace borders and handkerchief.
64		Edwards, William F.	23 a. (for set)	Measured drawings of portions of the wall of Lichfield Cathedral.
65		France, Georgie E. C.	23 e.	Modelled design for a bottle.
66		Lones, Thomas S. .	19 b. 2.	Model of figure from the antique in relief.
67		McKechnie, Charles W.	23 f.	Modelled design for a fountain.
68		Mason, Fred . . .	23 d.	Design for an invitation card.
69	Birmingham (Ellen Street Branch). Birmingham (Smith Street).	Phipps, E. Jessie .	23 e.	Modelled design for a casket.
70		Rudland Florence M.	23 d. (for set)	Designs for book illustrations.
71		Swan, James Alfred	23 a.	Measured drawing of a Venetian fireplace.
72		Thompson, Christopher K.	23 e.	Modelled design for a tobacco jar.
73		Perks, Christopher E.	18 c.	Ornament modelled from a photograph.
74		Barrow, Edith . .	14 a. (for 2)	Flowers painted in water colours without backgrounds.
75		Burnett, Cecil . .	15 b.	Group in water colours.
76		Hoskings, Alice . .	23 c.	Design for printed muslin.
77		Cornish, Emma Katherine	8 b. 2.	Chalk drawing of figure from the antique.
78		Dunnell, Harriot .	8 b. 2.	Chalk drawing of figure from the antique.
79	Bloomsbury . . .	Gee, Lucy . . .	8 b. 2.	Chalk drawing of figure from the antique.
80		Whiteside, Rosie C.	14 a.	Flowers painted in water colours without background.
81	Bradford Technical College.	Haley, W. T. H. .	23 c.	Design for tiles.
82		Jagger, Wilson . .	15 a.	Group in oil colours.
83		Oxley, Harry . . .	23 c.	Design for surface decoration.
84	Bristol (Kensington House).	Wright, H. A. . .	15 b.	Group in water colours.
85		Clay, Albert E. . .	23 d.	Design for finger plates.
86	Bristol. (Merchant Venturers'). . .	Brain, Joseph Henry	23 d.	Design for a carved panel.
87	Bromley, Kent . .	Duncan, Jessie . .	15 b.	Group in water colours.
88	Burslem . . . . .	Walklate, Frederick	14 a. (for 3)	Flowers painted in water colours without backgrounds.
89	Canterbury . . .	Aird, Edith . . .	23 c.	Design for tiles.
90		Mohun, Mary . . .	23 c.	Design for silk and gold material.
91		Robb, Eliza . . .	23 c.	Design for tiles.
92	Chelsea . . . . .	Roots, Gertrude .	23 d.	Design for a plate.
93		Hastings, Mary M. .	23 c.	Design for surface decoration.
94	Chester . . . . .	Rigby, Honora M. .	23 f.	Modelled design for a fountain.
95		Rimmer, Heber . .	23 b. (for set)	Design for an artist's house.
96	Clapham . . . . .	McCloy, Amy M. .	8 c. 2.	Chalk drawing of figure from the nude
97		Porter, Ethel C. . .	17 b.	Oil painting of a head from life.
98	Cork . . . . .	McNamara, Michael	19 b. 2.	Model of figure from the antique.
99	Coventry . . . . .	Anderson, George L.	2 c.	Design for wall paper,



## Bronze Medals—continued.

Ref.No.	School.	Name.	Stage.	Subject.
100	Derby . . .	Marples, George .	22 d. (for set)	Studies of historic styles of ornament.
101	Dublin . . .	Shaw, Mary A. .	14 a.	Water colour painting of a plant from nature.
102	Edinburgh (Male) .	Hope, Robert .	23 d.	Design for a decorative panel.
103		Kay, John .	19 b. 2.	Model of figure from the antique.
104		Pringle, Robert .	23 c.	Design from a carved Celtic cross.
105	Farnham . . .	Catt, George Herbert.	15 b.	Group in water colours.
106	Glasgow . . .	Adam, Charlotte .	19 b. 2.	Model of figure from the antique.
107		Allen, Andrew .	8 e. (for set)	Time studies of figures from the nude.
108		Findlay, William .	8 c. 2.	Chalk drawing of figure from the nude.
109		Gibson, John .	18 b.	Ornament modelled from the cast.
110		Macdonald, Frances E.	23 d.	Design for a majolica plate.
111		McLaurin, James N.	14-22.	Designs based on a flowering plant.
112		Mitchell, Henry .	23 b. (for set)	Design for a classic church steeple.
113		Speirs, William .	23 c.	Design for a hanging.
114		Spence, Samuel V. .	8 c. 2.	Chalk drawing of figure from the nude.
115		Sutherland, Eric A.	23 b. (for set)	Design for museum and art gallery.
116	Hanley . . .	Webster, Alexander	8 c. 2.	Chalk drawing of figure from the nude.
117		Hancock, Elizabeth	23 e.	Modelled design for a dish.
118		Morris, Lillian M. .	23 f.	Modelled design for a triangular panel.
119	Hertford . . .	Pilsbury, William H.	14 a.	Water colour painting of a poppy.
120		Foster, Evelyn D. .	23 c.	Design for a plate.
121		Ginn, Ella B. .	23 c.	Design for wall tiles.
122		Trower, Charlotte G.	23 c.	Design for mosaic.
123	Highbury Institute Art Class.	Slocombe, Shirley C.	8 b. 2.	Chalk drawing of the Theseus.
124	Jarrow-on-Tyne (Mechanics' Institute Science Class).	Reavley, Alfred E. .	23 h.	Design for a screw steam yacht.
125	Kinsale (Convent of Mercy).	Finn, Julianne .	23 c. (for 2)	Designs for a cut linen bed-cover, &c.
126	Kirkcaldy Burgh (School Science Class).	Burt, Robert .	23 g. (for set)	Measured drawings of a Griffin gas engine.
127	Lambeth . . .	Fisher, Alfred H. .	8 c. 2.	Chalk drawing of figure from the nude.
128		Moore, Alfred H. .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
129		Downes, Lilian .	23 c.	Design for Irish linen damask table cover.
130	Leeds . . .	Town, Agnes .	12 a.	Monochrome painting of ornament from the cast.
131	Leek . . .	Kean, W. M. R. .	23 d.	Design for a stained glass panel.
132	Leicester, Hastings Street.	Davis, Ernest R. .	23 a. (for set)	Measured drawings of buildings.
133		Farman, Agnes E. .	8 b. 1.	Chalk drawing of hands from the cast.
134		Farman, Agnes E. .	23 c.	Design for stair carpet.
135		Fletcher, Benjamin I.	22 d. (for set).	Studies of historic styles of ornament.
136		Fletcher, Benjamin I.	23 c.	Design for a newel and baluster.
137		Haywood, George .	8 d. (for set)	Chalk drawings of drapery arranged on the living model.
138		Haywood, George .	23 c.	Design for a carpet.



Bronze Medals—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
139	Leicester, Hastings Street.	Smith, William J. .	8 d. (for set)	Chalk drawings of drapery arranged on the living model.
140		Smith, William J. .	23 c.	Design for a carpet.
141		Urguhart, William J.	8 d. (for set)	Chalk drawings of drapery arranged on the living model.
142	Liverpool . . .	Sanderson, Thomas	8 c. 2.	Chalk drawing of figure from the nude.
143	Macclesfield . . .	Rushton, Florence .	15 a.	Group in oil colours.
144		Smith, Frank H. .	23 c. (for 2)	Design for carpet.
145		Bennett, Gertrude H.	8 b. 1.	Chalk drawing of head from the antique.
146		Cole, Herbert . . .	23 d.	Designs for book illustrations.
147		Cox, Mary C. . .	20.	Model of a dog from nature.
148		Dalton, William B.	12.-23 c.	Design for a panel painted in monochrome.
149		Dalton, William B.	23 d.	Design for a mirror frame.
150		Daniel, Harry W. .	8 b. 1.	Chalk drawing of head from the antique.
151		Ewan, Frances A. E.	17 b.	Oil painting of a head from life.
152	Manchester, Caven- dish Street.	Hasleham, Ada .	23 c.	Designs for printed cotton.
153		Lake, Gertrude .	8 d.	Chalk drawing of drapery arranged on the living model.
154		Lattimer, James .	8 b. 2.	Chalk drawing of figure from the antique.
155		Orton, Joseph .	8 d.	Chalk drawing of drapery arranged on the antique figure.
156		Pollock, Robert .	23 c.	Design for printed velvet.
157		Satterthwaite, Eliza- beth J.	23 c.	Design for an embroidered cover.
158	Manchester, Central Board School Art Class.	Slade, Joseph G. .	23 c.	Designs for calico prints.
159		Cooper, James R. .	20.	The Iris modelled orna- mentally.
160		Heslop, Constance L.	23 c.	Design for cretonne.
161	Manchester (Techni- cal School).	Wood, Francis G. .	18 b.	Ornament modelled from the cast.
162	Middlesboro', St. John's National School Science Class.	Lofthouse, James A.	23 b. (for set)	Design for a public day school.
163	Mile End, People's Palace.	Colson, Julia . .	22 b.	Design in outline.
164	New Cross, Gold- smiths' Company's Institute Art Class.	Kingsford, Florence K.	8 b. 2.	Chalk drawing of figure from the antique.
165	North Shields, Art Class.	Lawson, Herbert A.	18 b.	Ornament modelled from the cast.
166		Beardsley, Arthur .	23 c.	Design for tiles.
167		Bramley, William .	8 c. 2.	Chalk drawing of figure from the nude.
168		Bramley, William .	23 d. (for 2)	Designs for a time-piece, lamp, &c.
169	Nottingham . . .	Holloway, Charles N.	23 a. (for set)	Measured drawings of Brant Broughton Church.
170		Newham, John T. .	23 a. (for set)	Measured drawings of the north transept of South- well Cathedral.
171		Oliver, Arthur .	8 c. 1.	Chalk drawing of a draped seated figure.
172		Sands, William E. .	23 c.	Design for cretonne.
173		Wells, Kathleen E.	8 b. 2.	Chalk drawing of figure from the antique.
174	Peterborough . . .	Hair, Charles James	23 a. (for set)	Measured drawings of win- dows in Northboro' Church.
175	Preston . . .	Gardner, John .	9 a. (for set)	Anatomical studies.
176	Rochester . . .	Clifford, Harry P. .	23 a.	Measured drawing of a carved oak fireplace.

Bronze Medals—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
177	Sheffield . . . . }	Foulds, E. J. . . .	22 b.	Design in outline.
178		Harmstone, J. H. . .	19 b. 1.	Model of head from the antique.
179	Southampton, Hartley Institute.	Oakley, H. C. . . .	8 b. 2.	Chalk drawing of figure from the antique.
180	South Kensington . . }	Begg, James . . . .	22 d.	Study of historic ornament.
181		Brown, Mortimer J. .	19 b. 2.	Model of figure from the antique in relief.
182		Ives, Joseph . . . .	19 e.	Model of figure from the nude.
183		Mills, Arthur . . . .	19 f.	Model of drapery arranged on an antique figure.
184	Southport . . . .	Steele, Florence . . .	21.	Time design of a group of figures modelled.
185		Carver, Edith Mary .	15 a.	Group in oil colours.
186		Shotton, Margaret . .	15 b.	Group in water colours.
187		Hankinson, John . . .	18 b.	Ornament modelled from the cast.
188	Sydney, Technical College, New South Wales.	Nancarrow, R. E. . .	23 b.	Design for an Australian residence.
189	Walker-on-Tyne, Mechanics' Institute Science Class.	Wilson, James . . . .	23 h.	Design for a screw steam yacht.
190	Walthamstow . . . .	Carter, Sydney . . . .	8 b. 2.	Chalk drawing of figure from the antique.
191	Warrington . . . .	Garside, Oswald . . .	18 b.	Ornament modelled from the cast.
192	West Bromwich . . . .	Stokes, Thomas R. . .	8 c. 2.	Chalk drawing of figure from the nude.
193	Yarmouth, Gr . . . .	Ryan, Rose F. M. . . .	23 c.	Designs for plates.
194	York (Institu' ) . . .	Hitchcock, William E.	8 b. 2	Chalk drawing of the "Winged Victory."
195	York (St. Leonard's Place).	Bird, Ernest Henry . .	23 b. (for set)	Design for a town church.
196		Carter, William . . . .	23 b. (for set)	Design for a church.
197		Gregory, John . . . .	8 b. 1.	Chalk drawing of animal's head from the antique.

## NATIONAL BOOK PRIZES.

Ref.No.	School.	Name.	Stage.	Subject.
198	Aberdeen . . . . }	Boddie, George D. . .	18 b.	Capital modelled from the cast.
199		Greig, James . . . .	23 a. (for set)	Measured drawings of tombs.
200	Ayr . . . . . }	Armour, Hugh T. . . .	23 c.	Design for a carpet and border.
201		Scott, George B. . . .	23 c. (for 2)	Design for a carpet and border.
202	Bath Victoria Rooms Art Class.	Richter, Herbert . . .	23 e.	Modelled design for a panel.
203	Belfast . . . . .	Andrews, Robert . . .	8 d.	Chalk drawing of drapery arranged on an antique figure.
204	Birmingham . . . . }	Awdry, Margaret J. . .	14 b.	View of the interior of a building.
205		Awdry, Margaret J. . .	23 c.	Design for wall paper.
206		Baller, Harry . . . .	19 b. 1.	Model of head from the antique.
207		Bamford, Richard A. . .	14 b.	View of the interior of a School of Art.
208		Benton, George B. . . .	23 d.	Designs for book illustrations
209		Bolton, Frederick . . .	19 b. 1.	Model of figures from the antique in relief.



National Book Prizes—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
210	Birmingham	France, Georgie E. C.	23 c.	Design for wall paper.
211		Gere, Charles M.	17 b.	Oil painting of draped figure.
212		Hayes, William	18 c.	Ornament modelled from a painting.
213		Keen, Walter R.	23 g. (for set)	Measured drawings of a cutting-out press.
214		Lones, Thomas S.	23 d.	Design for an invitation card.
215		Mason, Fred	17 c.	Oil painting of figure from the nude.
216		Mason, Fred	17 c.	Oil painting of figure from the nude.
217		Meteyard, Sidney H.	23 d. (for 3)	Designs for stained glass panels.
218		Mountfort, Arnold G.	9 a. (for set)	Anatomical studies.
219		Perkins, Joseph	23 a.	Measured drawing of the principal entrance to Aston Hall.
220		Priest, Alfred	10 b. (for 2)	Pen and ink studies from nature.
221		Reeves, Percy O.	23 a.	Measured drawing of the principal entrance to Aston Hall.
222		Riley, Alice L.	23 e.	Carved design for a lock-plate to be cast in brass.
223		Rudland, Florence M.	23 d.	Design for a salver.
224		Sershall, George F.	19 b. 1.	Model of an animal from the cast.
225		Thomas, Frank T.	17 c.	Oil painting of figure from the nude.
226		Warren, Charles R.	22 d. (for 2)	Studies of historic styles of ornament.
227		Jones, John William	19 b. 2.	Model of figure from the antique in relief.
228	Birmingham, Victoria Street Branch	Latham, Albert	20.	Model of a bird from nature.
229		Mackenzie, Thomas William	23 c.	Design for a candelabrum.
230		New, William B.	20.	Model of a bird from nature.
231	Blackheath	Burnett, Cecil	8 b. 2.	Chalk drawing of figure from the antique.
232		Furlong, Marianne	15 b.	Group in water colours.
233		Kingsford, Florence	8 c. 1.	Chalk drawing of head and shoulders from life.
234		Coxeter, Constance.	8 b. 1.	Chalk drawing of torso from the antique.
235		Hake, Alice M.	15 b.	Group in water colours.
236		Hake, Alice M.	15 b.	Group of flowers painted in water colours.
237	Bloomsbury	Langford, Alice	8 b. 2.	Chalk drawing of figure from the antique.
238		Lester, Alice	8 b. 1.	Chalk drawing of torso from the antique.
239		Lester, Alice	8 b. 2.	Chalk drawing of figure from the antique.
240		Ostell, Mary	14 a.	Water colour painting of birds from nature without background.
241		Atherton, James	23 c.	Design for tapestry.
242	Bradford (Technical College).	Bearder, Hiram	8 b. 1.	Chalk drawing of animal's head from the cast.
243		Haley, W. T. H.	12 a.	Monochrome painting of ornament from the cast.
244		Haley, W. T. H.	15 a.	Group in oil colours.
245		Tempest, Charles E.	1 a. and 1 b. (for set)	Drawings of girders, &c.
246		Wright, H. A.	8 b. 1.	Chalk drawing of animal's head from the cast.
247		Wright, H. A.	16 a.	Monochrome painting of an animal's head from the cast.



National Book Prizes—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
248	Brighton . . .	Bray, Isabel . .	14-22.	Designs based on a flowering plant.
249	Bristol, Kensington House.	Clay, Albert E. . .	23 d.	Design for a jug.
250		Davies, John Preston.	23 d.	Design for a jug.
251		Davies, John Preston.	23 f.	Modelled design for a finger plate.
252		Ellis, Mary . . .	23 c.	Design for a panel.
253		Praeger, Flora . .	23 f.	Modelled design for a panel.
254		Webley, George . .	23 c.	Design for surface decoration.
255		Bartlett, Thomas E.	20.	Foliage modelled from nature.
256		Derrick, Clara . .	23 e.	Modelled design for a mirror frame.
257		Gregory, George . .	20.	Foliage modelled from nature.
258		Harris, Blanche . .	23 e.	Modelled design for surface decoration.
259	Bristol, Merchant Venturers'.	Davis, Edith . . .	8 b. 1.	Chalk drawing of a bust from the antique.
260		Reid, Elizabeth . .	15 b.	Group in water colours.
261		Skinner, Dora . . .	15 a.	Group in oil colours.
262		Wood, Agnes Agatha	23 c.	Designs for silk.
263		Wood, Agnes Agatha	23 c.	Designs for silk, &c.
264		Holt, William E. . .	8 d.	Chalk drawing of drapery arranged on an anatomical figure.
265		Illingworth, Fred. Herbert.	23 c.	Design for printed cotton hanging.
266		Rawlinson, Alexander.	23 c.	Design for printed cotton hanging.
267	Burnley . . .	Rawlinson, William	23 c.	Design for printed cotton hanging.
268		Moorcroft, William	23 d.	Design for a plate.
269		Caldwell, Mary . .	23 c.	Design for damask.
270		Gillman, Edith . .	23 c.	Design for a Persian plate.
271	Canterbury . . .	Mohun, Mary . . .	23 c.	Design for a plate.
272		Robb, Eliza . . .	23 c.	Design for a damask table cloth.
273	Chancery Lane (Birkbeck Institute).	Downton, Mary A. .	23 c.	Design for a decorative panel.
274	Chancery Lane (Birkbeck Institute, Star Yard Branch).	Block, Hyman . .	8 c. 1.	Chalk drawings of hands and a foot from life.
275	Chelsea . . .	Hardy, John G. . .	23 c.	Design for carpet.
276		Hankey, William L.	23 a.	Measured drawing of a pulpit in Nantwich Church.
277	Chester . . .	Hankey, William L.	23 a.	Measured drawing of the gateway of Chester Castle.
278		Hankey, William L.	23 c.	Design for a ceiling.
279		Rigby, Honora M. .	21.	Time study of a rabbit modelled from nature.
280		Bushnell, Mary C. .	8 b. 1.	Chalk drawing of head from the antique.
281	Clapham . . .	Fisher, Laura Margaret.	8 c. 1.	Chalk drawings of a hand and foot from life.
282		Fisher, Laura Margaret.	17 b. (for 3)	Paintings of heads from life.
283		Martineau, Lena . .	8 c. 1.	Chalk drawing of a head from life.
284		Martineau, Lucy . .	8 c. 1.	Chalk drawing of a head from life.
285	Coalbrookdale . .	Porter, Ethel C. . .	8 c. 2. (for 2)	Chalk drawings of figure from the nude.
286		Hopwood, Ernest A.	23 c.	Design for silk fabric.
287		Bullen, Maggie . .	23 c.	Design for a lace handkerchief.
288	Cork . . .	Mackinlay, Georgina	23 c. (for 3)	Designs for lace fan, collar, and border.
289		Nagle, Minnie . .	23 c.	Design for lace collar and cuff.

National Book Prizes—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
290	Coventry . . .	Pocock, Henry J. .	23 a.	Measured drawing of part of front elevation, School of Art, Coventry.
291		Pocock, Henry J. .	23 a.	Measured drawing of the front of a cemetery chapel.
292	Croydon . . .	Hall, Elsie . .	19 d.	Model of a head from life.
293	Darlington. . .	Wheeler, A. M. .	14 b.	View of interior of a room in a School of Art.
294	Derby . . .	Marples, George .	23 c.	Design for printed hanging.
295		Reed, Thomas A. .	23 c.	Designs for plates.
296		Reid, James M. .	23 g. (for set)	Measured drawings of a steam hammer.
297		Smithard, George .	22 d. (for 3)	Studies of historic styles of ornament.
298	Derby . . .	Whitehead, Richard D.	23 a.	Measured drawing of a double piscina at Merton College Chapel, Oxford.
299		Whitehead, Richard D.	23 a.	Measured drawing of a Jacobean house at Wardwick, Derby.
300	Dublin . . .	Alton, Bryanna .	14-22	Designs based on a flowering plant.
301		Whelan, William L.	12 a.	Monochrome painting of ornament from the cast.
302	Dundee (High School).	Dunn, Thomas D. .	23 a.	Measured drawing of a mantel piece.
303		Eaton, Robert C. .	23 a.	Measured drawing of a doorway.
304	Edinburgh, College of Science and Technology.	Ness, James . .	23 a. (for 2)	Measured drawings of a carved oak sideboard.
305		Price, John W. .	23 h. (for set)	Design for a horizontal engine.
306	Edinburgh (Female).	Hay, Ellen . .	14-23 c.	Designs based on a flowering plant.
307	Edinburgh, Heriot Watt College Art Class.	Murray, John. .	23 f.	Modelled design for a panel.
308	Edinburgh (Male) .	Boyne, Lachlan .	19 b. 2.	Model of animal and cupid from the antique.
309		Fairley, Robert .	9 a. (for 2)	Anatomical studies.
310		Gamley, Henry S. .	19 c.	Model of figure from life in relief.
311		Gibb, George . .	8 b. 2.	Chalk drawing of figure from the antique.
312		Grieve, Walter .	8 b. 1.	Chalk drawing of head from the antique.
313		Hope, Robert . .	8 c. 2.	Chalk drawing of figure from the nude.
314		Murray, George .	8 b. 1.	Chalk drawing of hands from the cast.
315		Murray, George .	8 b. 2.	Chalk drawing of figure from the antique.
316		Murray, George .	8 b. 2.	Chalk drawing of figure from the antique.
317		Murray, George .	23 a.	Measured drawing of a cabinet.
318		Murray, George .	23 a.	Measured drawing of the north elevation of the Royal Institution, Edinburgh.
319		Pirnie, Jackson G. .	8 c. 2.	Chalk drawing of figure from the nude.
320		Shaw, William .	18 b.	Ornament modelled from the cast.
321		Shields, William T.	12 a.	Monochrome painting of ornament from the cast.
322		Westwood, Henry R.	8 c. 2.	Chalk drawing of figure from the nude.
323	Farnham . . .	Hewett, Agnes .	23 c.	Design for a plaque.



National Book Prizes—*continued.*

Ref.No.	School.	Name.	Stage.	Subject.
324	Glasgow . . .	Allan, Andrew .	8 c. 1. (for 2)	Chalk drawings of hands and feet from life.
325		Dow, Robert .	23 c.	Design for printed hanging.
326		Duncan, John .	8 c.	Time studies of figures from the nude.
327		Dunn, William E. .	23 c.	Design for cretonne.
328		Gilfillan, Arthur .	8 c. 2.	Chalk drawing of figure from the nude.
329		McNair, James H. .	23 b. (for set)	Design for a village library.
330		Main, John P. .	19 b. 1.	Model of head from the antique.
331		Purdie, Thomas S. .	23 b. (for 2)	Design for a stable and boat-house.
332		Smith, George N. .	18 b.	Ornament modelled from the cast.
333		Smith, James N. .	18 b.	Ornament modelled from the cast.
334	Glasgow (Kent Road Art Class).	Craig, Colin .	22 b.	Modelled design to fill a given space.
335		Logan, Thomas .	19 d.	Model of a head from life.
336		Logan, Thomas .	22 b.	Modelled design to fill a given space.
337		Tonner, James .	22 b.	Modelled design to fill a given space.
338	Glasgow (Townhead Public School Art Class).	Lockhart, William .	19 b. 1.	Model of a head from life.
339	Gloucester . . .	Moss, John H. B. .	8 b. 2.	Chalk drawing of figure from the antique.
340	Halifax (Mech. Inst. Science Class).	Bagnall, Harold William .	23 a.	Measured drawing of St. Mary's Reredos, Halifax.
341		Bennett, Richard .	23 d.	Design for a plaque.
342	Hanley . . .	Cartlidge, George .	8 b. 2.	Chalk drawing of figure from the antique.
343		Emery, Arthur W. .	23 f.	Modelled design for a panel.
344		Kwiatkowski, Alex. J. .	23 f.	Modelled design for an ewer.
345		Shelley, Frank .	8 c. 2.	Chalk drawing of figure from the nude.
346	Hereford . . .	Solon, Leon .	8 b. 2.	Chalk drawing of figure from the antique.
347		Solon, Leon .	23 c.	Design for a carved table.
348		Pocock, Henry J. .	23 a.	Measured drawing of a carved oak pulpit at All Saints' Church, Hereford.
349	Hertford . . .	Foster, Evelyn D. .	23 c.	Design for mosaic.
350	Highbury (Inst. Art Class).	Slocombe, Shirley C. .	8 c. 1.	Chalk drawing of a head from life.
351		Wilkinson, Ashton .	8 b. 2.	Chalk drawing of figure from the antique.
352	Holloway (Camden) .	Bisgrove, Thomas W. .	20.	Flowers and foliage modelled from nature.
353	Huddersfield . . .	Milner, James H. .	23 f.	Modelled design for a door-plate.
354	Ipswich . . .	Cammell, Albert Edward .	23 g. (for set)	Measured drawings of details of a dandy engine.
355		Cook, William .	23 a. (for set)	Measured drawings of the oak fireplace, St. Clement's, Ipswich, &c.
356	Kenmare Convent Art Class.	Courtenay, Bridget	23 c.	Design for lace.
357		Guisani, Lizzie .	23 c. (for 2)	Designs for lace.
358		Smith, Georgina .	23 c.	Design for a flounce in needlepoint lace.
359		Trappes, Lizzie .	23 c.	Design for a lace handkerchief.
360	Lambeth . . .	Affleck, William .	17 c.	Oil painting of figure from the nude.
361		Moore, Alfred H. .	17 c.	Oil painting of figure from the nude.
362		Robertson, Victor .	8 b. 2.	Chalk drawing of figure from the antique.



National Book Prizes--*continued.*

Ref. No.	School.	Name.	Stage.	Subject.
363	Lancaster . . .	Wilson, James . .	23 c.	Design for a pianoforte panel.
364		Barley, Eliza . .	8 d.	Chalk drawing of drapery arranged on an antique figure.
365		Broadbent, George H.	23 c.	Design for a pair of wrought-iron gates.
366		Corson, Thomas . .	8 d. (for set)	Chalk drawings of drapery arranged on the living model.
367		Corson, Thomas . .	8 e. (for 2)	Time sketches of the figure from the nude.
368		Hunt, Hannah . .	19 b. 1.	Model of a head from the antique in relief.
369		Lawrence, John . .	23 f.	Modelled design for a frieze.
370		Maude, Arthur . .	23 c.	Design for a plate.
371		Simpson, Frank H.	8 c. 1.	Chalk drawing of a head from life.
372		Simpson, Frank H.	8 d.	Chalk drawings of drapery arranged on the living model.
373	Leeds . . .	Simpson, Frank H.	8 e. (for 2)	Time studies of figures from the nude.
374		Spruce, E. Caldwell	23 f.	Modelled design for a wall fountain.
375		Whitehead, Amy E.	8 d.	Chalk drawing of drapery arranged on an antique figure.
376		Scrivener, Harold .	23 c.	Design for printed silk hanging.
377		Bedingfield, Ralph W.	23 b. (for set)	Design for a bank.
378	Leicester (Hastings Street).	Burrows, William R.	23 c. (for 2)	Designs for stencil borders.
379		Eaton, William . .	23 b. (for set)	Design for a country residence.
380		Fletcher, Benjamin I.	23 a.	Measured drawings of wrought-iron door furniture.
381		Grewcock, William T.	23 b. (for set)	Design for a country house.
382		Haywood, George .	8 d.	Chalk drawing of drapery arranged on an antique figure.
383		Smith, William I. .	8 d.	Chalk drawing of drapery arranged on an antique figure.
384		Barnes, Charles . .	23 h. (for set)	Design for a duplex pump.
385		Gash, Walter Bonner.	8 c. 1.	Chalk drawing of a head from life.
386		Kirkpatrick, Joseph	8 c. 2.	Chalk drawing of figure from the nude.
387		Prescott, Charles Trevor.	8 c. 2.	Chalk drawing of figure from the nude.
388	Liverpool . . .	Rimmer, Oswald P.	8 c. 2.	Chalk drawing of figure from the nude.
389		Barton, Arabella A.	14 a.	Flowers painted in water colours without background.
390		Green, Ernest . .	23 c.	Design for glazed bricks.
391	Macclesfield . . .	Hallowell, Hedley O.	23 c.	Designs for plates.
392		Hunt, Hannah J. .	15 a.	Group in oil colours.
393		Isdell, Julia . .	15 a.	Group in oil colours.
394		Rathbone, Arthur .	23 c. (for 2)	Design for a mosaic floor.
395		Rathbone, John . .	23 c.	Design for a damask table cloth.
396		Rushton, Florence .	11 a.	Monochrome painting of ornament from the flat.
397		Shaw, John William	23 c.	Design for wall paper.
398		Smith, Frank H. .	23 c.	Design for a silk hanging.

## National Book Prizes—continued.

Ref.No.	School.	Name.	Stage.	Subject.
399	Manchester (Cavendish Street).	Ashton, Maud .	8 d.	Chalk drawing of drapery arranged on an antique figure.
400		Ashton, Maud .	8 d.	Chalk drawing of drapery arranged on the living model.
401		Atcherley Ethel .	19 d.	Model of a head from life.
402		Birks, John E. .	23 c.	Design for cotton print.
403		Birks, John E. .	23 c.	Design for surface decoration.
404		Bradbury, Emma Louise.	15 b.	Group in water colours.
405		Bradbury, Emma Louise.	23 d.	Design for a programme.
406		Cadness, Henry .	8 d.	Chalk drawing of drapery arranged on an anatomical figure.
407		Cadness, Henry .	12-23 c.	Design for a panel painted in monochrome.
408		Cadness, Henry .	14-23 c.	Designs based on a flowering plant.
409		Corbett, Ada M. .	19 b. 1.	Model of head from the antique.
410		Cox, Mary C. .	9 b. (for set)	Anatomical studies of animal forms.
411		Dust, Emily R. .	23 c.	Design for cotton hanging.
412		Dust, Emily R. .	23 c.	Design for a carpet.
413		Fielding, Clara E.	8 d.	Chalk drawing of drapery arranged on the living model.
414		Fielding, Clara E. .	19 d.	Model of a head from life.
415		Fitton, Ernest .	23 d.	Design for a terra-cotta fountain.
416		Hatton, Fred. W. .	23 c.	Design for a vase and water bottle.
417		Marsden, Frank .	23 c.	Designs for capital letters.
418		Oppenheimer, Chas.	23 c.	Design for a wall fountain.
419		Orrell, Edmund T.	23 c.	Design for wall paper.
420		Orton, Joseph .	12-23 c.	Design for a panel painted in monochrome.
421		Rawlinson, Augusta L.	23 c.	Design for printed hanging.
422		Rideout, Edith Alice	8 b. 1.	Chalk drawing of head from the antique.
423		Wardle, Thomas .	23 c.	Design for printed silk.
424		Whitehead, John .	23 c.	Design for the decoration of the wall of a billiard room.
425		Whitley, Elizabeth B.	19 b. 1.	Model of head from the antique.
426		Williamson, Herbert C.	8 d.	Chalk drawings of drapery arranged on the living model.
427	Manchester (Central Board Art Class).	Henderson, Robert	12 a.	Monochrome painting of ornament from the cast.
428	Manchester (Technical School).	Chrystal, Frances .	23 c. (for 2)	Designs for tiles.
429		Shaw, Fred. K. .	21	Time study of animal and tree modelled from nature.
430	Mile End (People's Palace).	Stevenson, A. .	23 c.	Design for a frieze.
431		Bateman, Herbert J.	23 a.	Measured drawing of iron work.
432	Newcastle-on-Tyne (Durham College of Science).	Bateman, Herbert J.	23 c.	Designs for daggers and sheaths.
433		Bateman, Herbert J.	23 e.	Modelled design for cast-iron mantel frieze.
434	New Cross Goldsmiths Company's Institute Art Class.	Dickinson, Bessie .	12 a.	Monochrome painting of ornament from the cast.
435		Hatton, Richard G.	19 d.	Model of a head from life.
436		Spence, Robert .	23 d.	Design for a spandrel.
437		Luck, Mark A. .	19 b. 1.	Model of head from the antique.
438		Wright, Frank A. .	19 b. 1.	Model of head from the antique.



National Book Prizes—*continued.*

Ref. No.	Name.	School.	Stage.	Subject.
439	North London . . .	Wealthy, Richard . .	16 a.	Monochrome painting of a head from the antique.
440		Browne, Arthur E. B.	23 f.	Modelled design for a dish.
441	Norwich . . .	Holmes, Margaret . .	14 a.	Flowers painted in water colours without back-ground.
442		Barks, Ernest E. . .	23 c.	Design for Lever's dress lace.
443		Beardsley, Arthur . .	23 c.	Design for a lace curtain.
444		Crawford, Albert R. .	23 c.	Design for silk hanging.
445		Dixon, Alfred W. L. .	22 d. (for 2)	Studies of historic styles of ornament.
446		Dixon, John P. . . .	23 b. (for set)	Design for a church.
447		Gregory, Frederic W. C.	23 b. (for set)	Design for a School of Art.
448		Hopkin, Thomas . . .	23 c.	Design for a lace curtain.
449	Nottingham . . .	Knight, Harold . . .	8 c. 1.	Chalk drawing of head and shoulders of draped figure.
450		Knight, Harold . . .	8 c. 2.	Chalk drawing of figure from the nude.
451		Phillips, Ernest . . .	23 c.	Design for lace collar (cut linen).
452		Sands, William E. . .	23 c.	Design for plates, cup, saucer, &c.
453		Towle, Albert . . . .	23 b. (for set)	Design for a theatre.
454		Wells, Kathleen E. . .	8 b. 2.	Chalk drawing of figure from the antique.
455	Peterborough . . .	Nichols, James E. . .	23 a. (for set)	Measured drawings of part of the west front, Peterboro' Cathedral.
456	Polytechnic, West London.	Wright, William . . .	23 e.	Modelled designs based on a flowering plant.
457	Preston . . . . .	Elliott, John W. . . .	19 b. 1.	Model of a head from the antique in relief.
458		Allen, W. H. J. . . .	23 a.	Measured drawing of a wood screen Warfield Church, Berks.
459	Reading . . . . .	Barkas, Herbert A. . .	23 a.	Measured drawing of a carved wood screen.
460		Smith, J. Arthur . . .	23 a.	Measured drawing of an old oak screen in Hurst Church, near Reading.
461	Richmond . . . . .	Fanner, Alice . . . .	12 a.	Monochrome painting of ornament from the cast.
462	Rotherham . . . .	Slack, William H. . .	18 b.	Ornament modelled from the cast.
463		Gilbert, Walter Henry,	9 a. (for 2)	Anatomical studies.
464		Gilbert, Walter Henry.	23 a.	Measured drawing of the interior of the west end of the nave of St. Nicholas Church, Stamford-on Avon.
465	Rugby Drawing School Art Class .	Gilbert, Walter Henry.	23 a.	Measured drawing of the Narthex of Rugby School Chapel.
466		Appleyard, Fred . . .	15 a.	Group in oil colours.
467		Horsley, Albert E. . .	23 c.	Design for a damask serviette.
468	Scarborough . . .	Lawson, Herbert . . .	23 c.	Design for union damask table cover.
469		Wanless, Harry . . . .	23 c.	Design for wall paper.
470		Wanless, Harry . . . .	23 c.	Design for a painted dish.
471		Watson, Harry . . . .	15 a.	Group in oil colours.
472		Beatson, Ada E. . . .	23 d.	Design for a hand mirror.
473		Belk, W. P. . . . .	23 d.	Design for a hand mirror.
474		Foxley, Constance . .	8 e.	Time sketches of the figure from the nude.
475	Sheffield . . . . .	Green, Florence . . .	20.	Flowers and foliage modelled from nature.
476		Howe, Ben H. . . . .	23 e.	Modelled design for a panel.
477		Mercer, Eleanor L. . .	23 d.	Design for a salver.



## National Book Prizes—continued.

Ref.No.	School.	Name.	Stage.	Subject.
478	Sheffield . . .	Mitchell, Jean . .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
479		Norris, Arthur J. . .	23 c. (for 2)	Design for the decoration of a room.
480		White, Arthur . .	8 c. 2.	Chalk drawing of figure from the nude.
481	Shipley . . .	Greening, May . .	14 a.	Water colour painting of a thistle from nature without background.
482		Hart, Harry . .	23 c. (for 2)	Designs for textile fabrics.
483		Breton, Ida . .	15 a.	Group in oil colours.
484	Southampton, Hartley Institute.	Allen, Ernest L. . .	23 a.	Measured drawing of a door.
485		Bauerle, Amelia . .	10 b.	Pen and ink drawing of flowers from nature.
486		Holtum, Amy B. . .	17 b.	Painting of a head from life.
487	South Kensington . .	Jessop, Florence . .	23 c.	Modelled design for a panel.
488		Johnson, Edith . .	17 c.	Oil painting of figure from the nude.
489		Revill, May . .	8 c. 2.	Chalk drawing of figure from the nude.
490		Smith, Gertrude . .	22 b.	Design in outline.
491		Thomas, David A. . .	19 b. 2.	Model of figure from the antique.
492		Woodward, Mary . .	8 c. 2.	Chalk drawing of figure from the nude.
493	Southport . . .	Chadburn, Bertha . .	15 a.	Group in oil colours.
494		Tranton, Edith . .	16 a.	Monochrome painting of figure from the antique.
495		Cooke, Frances Lydia . .	8 b. 1.	Chalk drawing of a hand from the cast.
496	Stafford . . .	Pratt, Edward D. . .	12 a.	Monochrome painting of ornament from the cast.
497		Burton, Amos . .	23 a. (for 2)	Measured drawings of a chancel screen in Old Alderly Church, Cheshire.
498		Hooley, Thomas . .	23 a. (for 2)	Measured drawings of a bay in the courtyard, and door at Bramhall Hall.
499		Bevan, James . .	8 b. 1.	Chalk drawing of the ram's head.
500		Morton, William . .	12 a.	Monochrome painting of ornament from the cast.
501		Morton, William . .	15 b.	Group in water colours.
502		Shotton, Margaret . .	17 b.	Head from life, in pastel.
503		Hankinson, John . .	18 b.	Ornament modelled from the cast.
504		Larcombe, Robert . .	18 b.	Ornament modelled from the cast.
505		McRae, Alexander . .	23 b. (for set)	Design for an Australian mansion.
506	Sydney Technical College, New South Wales.	Mueller, Edward . .	18 b.	Ornament modelled from the cast.
507		Mueller, Edward . .	18 b.	Ornament modelled from the cast.
508		Paton, Edward . .	18 b.	Ornament modelled from the cast.
509		Paton, Edward . .	18 b.	Ornament modelled from the cast.
510		Poole, George M. . .	23 b. (for set)	Design for a New South Wales mansion.
511		Cockburn, Francis C. J. . .	23 a.	Measured drawing of Norman porch, Adel Church, Yorks.
512	Walker-on-Tyne, Mechanics' Institute, Science Class.	Howarth, Albany E. .	23 h.	Design for the rigging plan of a mail steamer.
513		Spence, Lancelot J. .	23 h.	Design for a sailing vessel.
514		Woodier, Herbert . .	18 b.	Ornament modelled from the cast.
514	Warrington . . .			

Ref.No.	School.	Name.	Stage.	Subject.
515	West Bromwich	Cooper, William H.	17 c.	Oil painting of figure from the nude.
516		Floyd, Sydney J. .	23 g.	Measured drawings of Tangye's steam pump.
517		Freeth, James W. .	8 c. 1.	Chalk drawings of hands from life.
518		Freeth, James W. .	8 d.	Chalk drawing of drapery arranged on an antique figure.
519		Green, William C. .	23 g.	Measured drawings of horizontal engines.
520		Pearce, Marie Thekla	(for set) 17 c.	Oil painting of figure from the nude.
521		Pearce, Marie Thekla	23 d.	Design for panels to be enamelled in grisaille.
522		Stokes, Thomas R. .	8 c. 2.	Chalk drawing of figure from the nude.
523		Elmes, Frederick John.	23 f.	Modelled design for a panel.
524		Holden, Paul . .	18 b.	Ornament modelled from the cast.
525	Westminster .	Langer, Frederick James.	23 f.	Modelled design for a panel.
526		Brookes, Edgar W.	23 f.	Modelled design for a door knocker.
527	Wolverhampton	Legge, Sidney J. .	19 c.	Model of figure from the flat.
528		Rowles, Mary . .	23 d.	Design for a jewel casket.
529	Wordsley Art Class .	Carder, Frederick .	23 f.	Modelled design for a medalion.
530		Carder, George . .	23 f.	Modelled design for a panel.
531	York (Institute)	Morrall, Harry . .	16 a.	Monochrome painting of figure from the antique.
532		Bramley, Alfred E.	16 a.	Monochrome painting of figure from the antique.
533	York (St. Leonard's Place).	Bramley, Alfred E.	16 a.	Monochrome painting of figure from the antique.
534		Gregory, John . .	8 b. 1.	Chalk drawing of animal's head from the cast.
535		Hall, Joseph . .	23 b.	Design for a small library.
536		Morrail, Harry . .	(for set) 8 b. 2	Chalk drawing of figure from the antique.
537		Ogden, Agnew I. T.	23 a.	Measured drawing of an entrance to the Manor, York.

## HONORARY AWARDS to STUDENTS of the TRAINING CLASS at SOUTH KENSINGTON.

### GOLD MEDALS.

Ref.No.	Name.	Stage.	Subject.
538	Giles, Margaret . . . }	19 e.	Model of figure from the nude in relief.
539		21.	Time design of a group of figures modelled.
540	Unwin, William C. . . .	19 e.	Model of figure from the nude in relief.
541	Wood, Francis D. . . .	19 e.	Model of figure from the nude.



## SILVER MEDALS.

Ref.No.	Name.	Stage.	Subject.
542	Allen, Hollins . . . .	19 b. 2.	Model of figure from the antique.
543	Allison, John W. . . .	8 b. 2.	Chalk drawing of figure from the antique.
544	Appleton, John H. . . .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
545	Bennie, Maggie M. . . .	15 a.	Group in oil colours.
546	Burridge, Frederick V. . . .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
547	Cromack, George H. . . .	23 e.	Modelled designs based on a flowering plant.
548	Griffen, Frank . . . .	15 a.	Group in oil colours.
549	Hiles, F. J. B. . . .	23 c.	Design for a rose water dish and ewer.
550		19 e.	Model of figure from the nude.
551	Hughes, John . . . .	19 e.	Model of figure from the nude in relief.
552	Lawrence, Mervin . . . .	19 e.	Model of figure from the nude.
553	Pepper, Herbert S. . . .	23 c. (for 3)	Designs for metal work.
554	Preston, Edward . . . .	23 c.	Design for silk damask.
555	Ripper, Charles . . . .	23 c.	Design for an ewer and dish.
556	Turnbull, Walter . . . .	23 f.	Modelled designs for medallions.
557	Unwin, William C. . . .	19 b. 2.	Model of fragment of an antique figure.
558	Wheatley, Oliver . . . .	19 d.	Model of a head from life.
559	Wood, Francis D. . . .	19 e.	Model of figure from the nude in relief.

## BRONZE MEDALS.

Ref.No.	Name.	Stage.	Subject.
560		15 b.	Group in water colours.
561	Allison, John W. . . .	16 a.	Monochrome painting of figure from the antique.
562	Appleton, John H. . . .	8 b. 2.	Chalk drawing of figure from the antique.
563	Bennie, Maggie M. . . .	14 a.	Water colour painting of a gooseberry branch.
564		8 b. 2.	Chalk drawing of figure from the antique.
565	Bush, Reginald E. J. . . .	17 c. (for 2)	Oil paintings of figure from the nude.
566	Chaplin, Walter H. . . .	18 c.	Ornament modelled from the flat.
567		8 b. 2.	Chalk drawing of figure from the antique.
568	Collister, Alfred J. . . .	8 d.	Chalk drawing of drapery arranged on an antique figure.
569		8 b. 2.	Chalk drawing of a figure from the antique.
570	Fripp, Henry C. I. . . .	9 a. (for 2)	Anatomical studies.
571		15 a.	Group in oil colours.
572		17 c.	Oil painting of figure from the nude.
573	Georges, Charles E. . . .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
574		15 a.	Group in oil colours.
575	Giles, Margaret . . . .	19 d.	Model of a head from life.
576	Gray, Claude . . . .	23 a.	Measured drawing of the carved oak front of Sir P. Pindar's house.
577	Griffin, Frank . . . .	23 a.	Measured drawing of the carved oak front of Sir P. Pindar's house.
578		23 d.	Design for a fan.
579	Hiles, F. J. B. . . .	23 d.	Design for a finger plate.
580	Hincheliff, Emma . . . .	12 a.	Monochrome painting of ornament from the cast.
581	Hindley, William . . . .	22 d.	Study of historic ornament.
582	Hochgurtel, Josef . . . .	18 b.	Model of ornament from the cast.

Bronze Medals—*continued.*

Ref. No.	Name.	Stage.	Subject.
583	Hughes, John . . . .	19 e.	Model of figure from the nude in relief.
584		19 e.	Model of trunk of figure from life.
585		21.	Time design for a panel modelled.
586		23 f.	Modelled design for a wall fountain.
587		23 f.	Modelled design of a seated figure.
588	Jackson, Arthur . . . .	17 c.	Oil painting of figure from the nude.
589	Jahn, Francis . . . .	23 f.	Modelled design for panels.
590	Lawrence, Mervin . . . .	23 f.	Modelled figure design.
591	McLellan, Neil . . . .	21.	Time studies of door panels modelled.
592	Milnes, William Henry . . . .	15 a.	Group in oil colours.
593	Mitchell, Annie . . . .	19 f.	Model of drapery arranged on the living model.
594	Moss, Samuel H. . . .	23 c.	Design for a plate.
595	Parkyn, John H. . . .	9 c.	Anatomical study modelled.
596	Shelley, Frederick . . . .	9 c.	Anatomical study modelled.
597		22 d. (for set)	Studies of historic styles of ornament.
598	Sheppard, Oliver . . . .	19 e.	Model of trunk of figure from life.
599		19 e.	Model of upper part of figure from the nude.
600	Shields, John . . . .	8 c. 2.	Chalk drawing of figure from the nude.
601		17 b.	Oil painting of a head from life.
602	Shuttleworth, Alfred . . . .	15 a.	Group in oil colours.
603	Thomson, William G. . . .	8 c. 2. (for 2)	Chalk drawings of figures from the nude.
604	Unwin, William C. . . .	23 f.	Modelled designs for medallions.
605		23 f.	Modelled designs for medallions.
606		23 f.	Modelled figure design.
607	Wheatley, Oliver . . . .	19 e.	Model of figure from the nude.
608		23 f.	Modelled design of a seated figure.

## NATIONAL BOOK PRIZES.

Ref. No.	Name.	Stage.	Subject.
609	Allen, Hollins . . . .	17 c.	Oil painting of figure from the nude.
610		19 b. 2.	Model of figure from the antique in relief.
611		8 c. 2.	Chalk drawing of figure from the nude.
612	Allison, John W. . . .	12 a.	Monochrome painting of ornament from the cast.
613		15 a.	Group in oil colours.
614		22 d. (for 2)	Studies of historic styles of ornament.
615	Anderson, Christina . . . .	12 a.	Monochrome painting of ornament from the cast.
616	Appleton, John H. . . .	17 c.	Oil painting of figure from the nude.
617	Bell, Edith A. . . .	19 f.	Model of drapery arranged on an antique figure.
618	Braithwaite, Emily . . . .	17 b.	Oil painting of a head from life.
619		8 c. 2.	Chalk drawing of figure from the nude.
620	Bryden, Robert . . . .	9 a. (for 2)	Anatomical studies.
621	Buchanan, Inez . . . .	8 c. 2.	Chalk drawing of figure from the nude.
622	Burridge, Frederick V. . . .	8 c. 1.	Chalk drawings of feet from life.
623		8 d.	Chalk drawing of drapery arranged on an antique figure.
624	Bush, Reginald E. J. . . .	8 c. 1.	Chalk drawings of hands from life.
625		8 c. 1.	Chalk drawing of a head from life.
626		8 c. 2.	Chalk drawing of figure from the nude.
627	Chaplin, Walter H. . . .	18 b.	Ornament modelled from the cast.
628	Conway, Emily . . . .	19 d.	Model of a head from life.



National Book Prizes—*continued.*

Ref. No.	Name.	Stage.	Subject.
629	Cromack, George H. . . . .	20.	Fruit and foliage modelled from nature.
630	Fripp, Henry C. I. . . . .	8 d.	Chalk drawings of drapery arranged on the living model.
631		(for 2)	Time studies of figures from the nude.
632		8 e.	Oil painting of a head from life.
633	Fuge, Walter . . . . .	17 b.	Designs based on a flowering plant.
634	Giles, Margaret . . . . .	14-23 c.	Model of figure from the nude.
635	Hamer, John J. . . . .	19 e.	Anatomical studies.
636		9 a.	
637		(for 2)	
638	Harrison, Jessie. . . . .	15 b.	Group in water colours.
639		8 d.	Chalk drawings of drapery arranged on the living model.
640		8 d.	Chalk drawing of drapery arranged on an antique figure.
641	Hayes, Gertrude E. . . . .	12 a.	Monochrome painting of ornament from the cast.
642	Hiles, F. J. B. . . . .	23 d.	Design for tapestry curtains.
643		8 c. 2.	Chalk drawing of figure from the nude.
644		9 c.	Anatomical study modelled.
645	Hinchcliff, Emma . . . . .	18 c.	Ornament modelled from the flat.
646		19 b. 2.	Model of figure from the antique in relief.
647		19 e.	Model of figure from the nude.
648	Hochgürtel, Josef . . . . .	20.	Foliage modelled from nature.
649		23 a.	Measured drawing of an angle doorway.
650		9 a.	Anatomical studies.
651	Horwill, James H. . . . .	(for 2)	
652		19 b. 2.	Model of figure from the antique.
653		23 e.	Modelled design for tiles.
654	Hudson, Claude W. S. . . . .	21.	Time design for a panel modelled.
655		21.	Time design for a panel modelled.
656		12 a.	Monochrome painting of ornament from the cast.
657	Hughes, John . . . . .	12 a.	Monochrome painting of ornament from the cast.
658		15 a.	Group in oil colours.
659		23 d.	Design for candelabra.
660	Hyland, Flora . . . . .	14 b.	Landscape painted in oil colours.
661		14 b.	Landscape painted in oil colours.
662		14 b.	Landscape painted in oil colours.
663	Hylland, Flora . . . . .	19 b. 2.	Model of figure from the antique in relief.
664		23 f.	Modelled designs for medallions.
665		22 b.	Design in outline.
666	Jackson, Arthur . . . . .	23 e.	Modelled design for embossed wall decoration.
667		8 d.	Chalk drawings of drapery arranged on the living model.
668		17 b.	Oil painting of a head from life.
669	Jackson, Ben L. . . . .	19 d.	Model of a head from life.
670		19 e.	Model of figure from the nude.
671		23 a.	Measured drawing of an angle doorway.
672	Jahn, Francis . . . . .	19 d.	Model of a head from life.
673		19 e.	Model of figure from the nude.
674		8 b. 2.	Chalk drawing of figure from the antique.
675	Jones, Marion E. . . . .	8 e.	Time studies of figures from the nude.
676		22 d.	Studies of historic styles of ornament.
677		8 d.	Chalk drawing of drapery arranged on an antique figure.
678	Kerr, Thomas . . . . .	9 a.	Anatomical study.
679		12 a.	Monochrome painting of ornament from the cast.
680		23 f.	Modelled design for a panel.
681	Knight, William G. . . . .	22 d.	Studies of historic styles of ornament.
682		23 c.	Designs for maiolica ewer and dish.
683		22 d.	Studies of historic styles of ornament.
684	Lawrence, Mervin . . . . .	23 d.	Design for a tapestry curtain.
685		23 c.	Design for an oriental carpet.
686		14-22	Designs based on a flowering plant.
687	McCrossan, Peter . . . . .		
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690	Matthews, Andrew . . . . .		
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693	Moore, Esther M. . . . .		
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696	Morgan, Owen B. . . . .		
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699	Morrow, George . . . . .		
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702	Osmond, William . . . . .		
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705	Parkyn, John H. . . . .		
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708	Pepper, Herbert S. . . . .		
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711	Preston Edward . . . . .		
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714	Reynolds, Edgar C. . . . .		
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717	Richards, Minnie E. . . . .		
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National Book Prizes—*continued.*

Ref. No.	Name.	Stage.	Subject.
684	Ripper, Charles . . .	8 c. 1.	Chalk drawings of hands from life.
685		8 c. 2.	Chalk drawing of figure from the nude.
686		8 e.	Time studies of figures from the nude.
687		17 c.	Oil painting of figure from the nude.
688		18 c.	Ornament modelled from the flat.
689	Schröder, Hubert H. . .	8 b. 2.	Chalk drawing of figure from the antique.
690		8 c. 2.	Chalk drawing of figure from the nude.
691		9 a.	Anatomical study.
692		8 d.	Chalk drawings of drapery arranged on the living model.
693		17 c.	Oil painting of figure from the nude.
694	Shields, John . . .	17 c.	Oil painting of figure from the nude.
695		8 c. 2.	Chalk drawing of figure from the nude.
696		8 e.	Time studies of figures from the nude.
697		17 c.	Oil painting of figure from the nude.
698		8 b. 2.	Chalk drawing of figure from the antique.
699	Simons, Agnés C. . .	12 a.	Monochrome painting of ornament from the cast.
700		22 d.	Studies of historic styles of ornament.
701		(for 2)	Studies of historic styles of ornament.
702		22 d.	Studies of historic styles of ornament.
703		(for 2)	Studies of historic styles of ornament.
704	Turnbull, Walter . . .	19 e.	Model of figure from the nude.
705		19 e.	Model of trunk of a figure from the nude.
706		23 f.	Modelled design for a plate.
707		23 f.	Modelled figure design.
708		22 b.	Design in outline.
709	Warren, Louisa A. . .	12 a.	Monochrome painting of ornament from the cast.
710		22 b.	Design in outline.
		14-22.	Designs based on a flowering plant.



## REPORT BY EXAMINERS.

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### MODELLING.

Examiners : H. H. Armstead, R.A. ; T. Brock, R.A. ; Hamo Thornycroft, R.A. ; E. Onslow Ford, A.R.A.

*Modelling from Life in the Round.*—A gold medal is awarded to Francis Wood, of the Training Class, for his figure of a boy holding a fish. The action of the figure is well expressed, and shows good feeling for line and refinement of modelling. It is a pity that there are some flaws in the casting which might have been avoided. A similar remark applies to the casting generally, and the Examiners think that masters and students should pay more attention to such a matter.

A gold medal is awarded to Alfred Wakeford, of South Kensington School, for a vigorously modelled figure showing the student's just sense of proportion.

The Examiners note that the work in this class from local schools is poor ; whilst that from the Training School at South Kensington is very good.

*Modelling the Figure from the Antique.*—The work of E. Fitton, of Manchester (Cavendish Street) School, which gains a silver medal, appears to be a careful copy of the original figure.

The Examiners observe that a great advance has been made in the average quality of the work in this stage.

In the conscientiously modelled figure by W. C. Unwin of the Training Class, for which a silver medal is awarded, the Examiners note that the largeness in style of the original is well understood and expressed. The work is conscientiously done.

There is a good sense of proportion in the model by Hollins Allen, of the Training Class, to whom a silver medal is awarded. The rendering of the masses appears to be exact, and the definition of the form is noticeably good.

*Fruit and Flowers from Nature.*—This class on the whole is not as strong as last year, and the Examiners would be glad to see in future more refined feeling for treatment in this so very useful subject of instruction.

A book is given to Thomas E. Bartlett, of Bristol Merchant Venturers' School, for careful work ; but his subject suggests too much appearance of a dried and pressed botanical specimen.

*Birds.*—The Examiners have had better specimens in former years modelling birds from nature. They would like to see more careful treatment of the wings. For two vigorous models of game book prizes are given to W. B. New and A. Latham, of Birmingham, Vittoria Street Branch School, but the Examiners would like to see more care and refinement of execution.

*Time Sketches from Nature.*—A bronze medal is awarded to Mary C. Cox, of Manchester (Cavendish Street) School, for a model of a dog having life-like movement.

*Relief from the Antique.*—The Examiners are of opinion that a distinction should be made between those works in which the relief

treatment is the work of the student (the originals being in the round) and those where students work from originals which are in relief.

This class is better represented than it was last year, but no work was good enough for an award higher than a bronze medal.

The Discobolus, by M. J. Brown, of South Kensington School, receives its bronze medal rather for its qualities of relief than for faithful accuracy to the original.

*Reliefs from the Life.*—In this class there is very marked improvement in the works from the Training Class. The works, however, from provincial and other schools are few and of poor quality.

A gold medal is awarded to Margaret Giles for a female figure. In this work the Examiners find great charm, not only in the quality of relief, drawing, and delicate light and shade, but in the happy combination of realism and treatment. A gold medal is also awarded for the back view of a recumbent youth, by W. Unwin, of the Training Class. This is a most complete work. The two above-named reliefs are the best of their class which have been presented to the present Examiners, who would again insist on the best available models being used for studies from the nude.

The other models from the Training School receiving medals reflect high credit on the teaching.

*Heads from Life.*—The Examiners, who had to complain last year of the work in this subject, are glad to note the great improvement which has taken place this year, especially in respect of the busts from the Training Class.

A silver medal is awarded to Oliver Wheatley's head of a female, for its careful study and refined treatment.

*Busts from the Antique.*—An improvement is observed in this class, the general average being much higher than last year.

*Modelling Drapery.*—The drapery studies, although few in number, show an improvement upon the work of last year.

*Anatomical Figures.*—The modelled anatomy studies are exceptionally good. Bronze medals are awarded to F. Shelley and J. H. Parkyn, of the Training Class, for two very accurate studies in low relief.

*Modelling from Casts.*—This stage is in all respects more strongly represented this year than last, and better in quality.

On the other hand the examples used by the pupils of Sydney School of Art (Australia), are not as good as they should be. The Examiners suggest that this school should provide itself with more refined examples.

*Modelling from Drawings or Photographs.*—Although there is a very fair show of work in this stage, nothing calls for any special remark.

*Design of Ornament without Figures.*—A bronze medal is awarded to James R. Cooper, of Manchester Central Board School Art Class, for a design of a distinctly original character based on the iris.

The design for a dish, by James Illingworth, of Southport School, gains a silver medal as fulfilling true decorative conditions for metal work.

The series of designs by George H. Cromack, of the Training Class; of Alfred Wakeford, of the South Kensington School; and of Edgar Brookes, of the Wolverhampton School, receive silver medals for artistic treatment and strong feeling for light and shade.

The work of G. E. C. France, of the Birmingham School, is awarded a silver medal for excellence of design.



The design of Florence Smith, of the Hanley School, is commendable for the delicacy of its modelling. A silver medal is awarded for it.

Many of the designs in this stage are confused and monotonous in arrangement, and show want of clear definition and accent.

*Time Sketches (Designs with Figures).*—The time sketch of female figures in low relief by Margaret Giles, of the National Art Training School, is in composition, spacing, and quality of relief, excellent; and is the best work of the kind that has come before the Examiners. A gold medal is awarded for it. A rare feeling for grace of form, based rather on observation of nature than in the imitation of antique examples, is displayed in the work of this student.

With regard to the other sketches in this class the Examiners are pleased at the suggestions of mouldings and architectural surroundings which are given in them.

*Design with Figure.*—Although somewhat lacking in accent, a silver medal is awarded to Fred Mason, of the Birmingham School, for a large panel with bold scrolls and figures, and a cleverly invented border with animals in small scrolls.

A bronze medal is awarded to Oliver Wheatley, of the National Art Training School, for his work "Mother and Child". ("Love and Life, Harmony and Discord") for sentiment and invention though weakly modelled.

A bronze medal is awarded to John Hughes, of the National Art Training School, for his model of a seated woman, in which the Examiners note good design and charm of sentiment. A second bronze medal is also awarded to the same student for a fountain, but rather for the panel of figures than for its surrounding architecture, which is poor, especially in respect of the lower parts and brackets.

A bronze medal is awarded to Charles McKechnie, of the Birmingham School, principally on account of the arrangement of line in general, as displayed in his model for what is called a fountain.

The Examiners note the absence of studies of Elizabethan strap ornament, which is useful in decoration; and there seems to be a preponderance of work based largely upon the employment of renaissance scrolls. Students should be encouraged to study and understand varieties of styles, with the view to obtaining greater freedom in design.

A book is awarded to John P. Davies, of the Bristol School (Kensington House), for a door panel design, in respect of the general arrangement of the ornament, notwithstanding weakness in the figure, the scale of which, however, is good.

A bronze medal is awarded to Honora Rigby, of the Chester School, for a design for a fountain, on account of its good arrangement and originality, sense of balance, and richness of light and shade. It would have had a higher award if it had been carried out more thoroughly.

Frederick Langer, of the Westminster School, receives a silver medal for the completeness of his design for the decoration of the wall of a room, which has distinct merit in the unity of its style.

William Unwin, of the National Art Training School, receives a bronze medal for his models for medals, notwithstanding the injudicious spacing of the legend on one of them and its unpleasant effect.

The Examiners are pleased with the medals, which, as a whole, are of better quality than in previous years.

The roundel or dish by William Unwin, which receives a book prize for its agreeable spacing, ought to have been carried further in its border, which is left in a vague and smudgy state.

The Examiners think that the works in relief ornament in which the figure is introduced show great improvement this year.

#### DRAWING AND PAINTING FROM THE LIVING MODEL.

Examiners :—W. F. Yeames, R.A.; A. C. Gow, R.A.

*Drawings of Figure from the Life.*—Gold medals are awarded to two large sets of highly finished drawings by Laura M. Fisher and Annie L. Henniker, of the Clapham School, showing great refinement of tasteful treatment and very good rendering of movement.

In a number of drawings from the Glasgow School the manner adopted is good, but the insistence upon emphasizing the veins interferes with the general modelling of the limbs, and is not to be commended.

Bronze medals are awarded to Alfred H. Fisher and Alfred H. Moore, of the Lambeth School, for sets of slight drawings, in which the movement of the figure is given with a skill which shows intelligent teaching. Drawings of this kind are very useful if accompanied by work of a more finished character, *i.e.*, where the intelligent study of details is more completely shown. At the same time the Examiners direct the attention of masters to the remarks in last year's report upon the proper staging of these slight drawings.

A bronze medal is awarded to Samuel V. Spence, of the Glasgow School, for a drawing in red chalk, in which the rendering of a seated figure is good, notwithstanding that the modelling of the shoulder is careless.

The Examiners note that the general improvement of last year is maintained. A number of very good drawings were presented, then occurred a slight gap, which, however, was followed by a considerable number of fairly good drawings.

The general quality of the works from the National Art Training School is good this year.

*Time Studies from Life.*—A gold medal is awarded to William J. Smith, of the Leicester School (Hastings Street), for a large set of time studies, in which the expression of the form and movement is excellent: the method of execution is thoroughly well suited to this kind of study.

The same remark applies, though in a less degree, to a large set of similar drawings by William J. Urquhart of the same school, to whom a silver medal is awarded.

The Examiners were sorry not to have more sets of such works from provincial schools.

The sets from the National Art Training School are below their average, and not such as the Examiners have a right to expect from the Training Class.

*Drawings of the Head from Life.*—The majority of these works are even more sooty than usual. The Examiners have had occasion to repeatedly direct attention to this objectionable feature in the production of this class of work.

A bronze medal is awarded to Arthur Oliver, of the Nottingham School; the earnestness of the face and attitude of the figure are very well expressed and the drawing is fair.

The drawings of heads from the Training Class are decidedly poor.



*Drawings of Hands and Feet.*—The Examiners would be glad to see many more of these studies worthy of receiving prizes. This remark applies equally to the Training Class.

*Paintings of Figures from the Life.*—These studies from provincial schools are extremely poor in quality. No higher prizes than books are given.

There is but a poor set of paintings in this section from the National Art Training School. A bronze medal is given to Arthur Jackson for his very good painting of the back of the figure in shadow, and another is awarded to Henry C. J. Fripp, whose work is fresh in colour.

#### ANTIQUE FIGURE, DETAILS, &c.

W. F. Yeames, R.A. ; F. Dicksee, R.A. ; E. Crofts, A.R.A.

Although there are manifest defects in the drawing of the hands and head of the figure by Suzette Peach, of the Lambeth School, a silver medal is awarded to her for her drawing of Michael Angelo's Slave, in which the expression of the original has been rendered, whilst her treatment of light and shade is subtle.

A silver medal is awarded to Rosie C. Whiteside, of the Bloomsbury School, for a drawing of the Fighting Gladiator, displaying delicacy of treatment in the modelling and vigorous rendering of the action of the original.

The figure by James Lattimer, of the Manchester School (Cavendish Street), gains a bronze medal on account of its general good drawing, especially of the extremities. There is, however, a want of proportion between the torso and the limbs.

The general average of the work in this stage this year is lower than that of last year, as may to some extent be understood from the fact that the Examiners could find no work of sufficient completeness to justify the giving of a gold medal. This want of completeness is really observable throughout almost the whole of the work presented, especially in respect of extremities of the figures. The more complete drawings were careful studies from mutilated originals such as the Illissus and the draped figure of Victory.

The Examiners regret to find the works from the Training Class weak and wanting in solidity and vigour.

The drawings by John W. Allison, which gains a silver medal, and by John H. Appleton, to whom a bronze medal is awarded, are, however, exceptions to the above remark.

*Drawings of Heads, Hands and Feet.*—The drawings of hands and feet are still poor and few in number. The show of work in this important study is not equal to that of former years.

A silver medal is gained by Emily Pratt, of the Nottingham School, for a drawing of the bust of Alessandro di Medici. This is very good in manner and treatment and in likeness to the original.

A silver medal is awarded to Florence Garstang, of the Blackburn School, for a drawing of extreme delicacy in its treatment of light and shade.

Harry W. Daniel, of the Manchester School (Cavendish Street), obtains a bronze medal for a drawing, good in character, but unnecessarily black in the shadows.

The drawing of a lion's head by John Gregory, of the York (St. Leonard's Place) School, obtains a bronze medal for its breadth of treatment.

As compared with last year the drawings of heads, &c., show great improvement.

The drawings of hands by Agnes E. Farman, of the Leicester School (Hastings Street), show that their action has been well understood and display a commendable simplicity of treatment. Such a quality is wanting in corresponding drawings from the Edinburgh Male School, and as an exception of this the Examiners remark that the feeling for the action of the hands by George Murray, who gets a book prize, is good; the treatment, however, is tricky and regrettable in students' work.

*Drapery arranged on the Antique Figure.*—A silver medal is awarded for the drawings by William Dalton, of the Manchester School (Cavendish Street), which give the essentials for studies of drapery, accuracy and rapidity of treatment, the form of the figure underneath the folds being felt and the anatomy of the folds accurately rendered.

In the whole class the Examiners find a marked improvement in the taste shown in casting the drapery on the figure.

The Examiners wish it to be understood that these studies of drapery are but a means to an end, and that end is most thoroughly obtained by the student bearing in mind while making his drawing that it has to be used for working from in a painting or a model, and therefore the more clearly he can express the forms the more suitable his work will be for its purpose.

In many cases drawings have been presented which are noticeable for useless elaboration and laborious finish, without either a judicious or tasteful arrangement of folds or faithful rendering of the anatomy of them, and the time spent in producing such works, which at best can only be regarded as unmeaning still-life studies, may be considered wasted.

*Drapery on the Living Model.*—This class shows a slight improvement upon that of last year.

*Studies of Drapery on the Antique Figure, National Art Training School.*—The Examiners observe some improvement in this class.

A bronze medal is awarded to A. J. Collister for having well expressed the figure underneath the drapery, but his drawing, like the rest of those in this class, is deficient in its rendering of the structural form of the folds of the drapery.

F. V. Burrige gains a book prize for the crisp and firm treatment of the drapery, although the figure under its folds is not indicated.

*Studies of Drapery on the Living Model, National Art Training School.*—The Examiners regret that the drawings are not better, since the cast of the drapery in many cases is very good. The drawings are very much marred by the absence of any regard for proportion of the figure. The students instead of paying so much attention to indicating small and comparatively unimportant folds should really endeavour to show by their drawings that they understand and can render the folds which show the motive of the drapery and the form of the figure underneath.

*Painting the Figure in Monochrome from the Antique.*—The Examiners would like to see more work in this useful class. They regret to find a falling off in the number of paintings sent up this year, and in the quality of them as compared with that displayed in previous years.



*Anatomical Studies.*—The Examiners are glad to see that the diagrammatic treatment, to which attention was called in previous reports, has been more generally adopted.

A bronze medal is gained by John Gardner, of the Preston School, for a set of very accurately drawn diagrams, which are carried out on a right system for the study of this subject.

A bronze medal is awarded to Henry C. J. Fripp, of the National Art Training School, for two drawings, in which there is evident and clearly expressed knowledge of anatomy. John H. Parkyn, gains a book prize for a figure in which the bones are well-drawn.

The drawings in this class are quite up to the average.

*Ornament from the Cast in Monochrome.*—The works in this stage were not up to the average.

*Painting Ornament in Monochrome.*—A few of those of original design were pleasant. The students succeed in giving what is attractive in this kind of ornament.

A silver medal is given to James Lattimer, of the Manchester School (Cavendish Street), for the best work of the series, which shows refined treatment and charm of composition.

*Painting of the Head and Draped Figure.*—The students appear to forget when they are painting the head that they are studying, and are expected to show what they have learnt of light and shade.

Some of the works sent up in this class from the National Art Training School reflect no credit upon the school from which they come.

## PAINTING STILL LIFE IN WATER COLOURS.

Examiners : G. D. Leslie, R.A. ; W. F. Yeames, R.A. ;  
E. F. Brewtnall, R.W.S.

A silver medal is gained by W. T. Haley, of Bradford School (Technical College), for an excessively brilliant drawing of Shirley poppies, in which the character of the flowers is so beautifully rendered that the Examiners overlook the want of taste shown in the selection of some of the accessories. The extreme dexterity with which the form and colour of the flowers are expressed is quite remarkable when their fleeting and fragile character is considered. The perspective of the pot is somewhat at fault.

A silver medal is also awarded to Joseph McClure, of the Manchester School (Cavendish Street), for a clever drawing of a geranium. The flower pot, however, is slightly out of perspective.

James Atherton, of the Bradford School (Technical College), gets a silver medal for a drawing showing simple, straightforward, direct work. Indeed, in all these drawings for which silver medals are given, much of the excellence is the result of this kind of work.

A bronze medal is awarded to George Catt, of the Farnham School, for a drawing the effect of which is injured by the mechanical treatment of the wall paper, which does not keep its place in the picture.

Cecil Burnett, of the Blackheath School, receives a bronze medal, notwithstanding the feebleness with which the table napkin is represented.

A book prize is gained by Marianne Furlong, of the same school, for a very good rendering of the metallic character of the bowl introduced in the group. The background is, however, in bad taste.

A bronze medal is given to the work of John W. Allison, of the National Art Training School; but the apples and leaves in the foreground are poor and insufficiently drawn.

The drawing by John J. Hamer, also of the Training School, gains a book prize for its taste for arrangement.

The other drawings in this class from the National Art Training School are very unsatisfactory.

*Views of Interiors.*—Edith Tranton, of the Southport School, gains a silver medal for a drawing in which extreme truthfulness of tone and colour, directness of execution, and great mastery of perspective, have made a common-place subject pictorially interesting.

*Painting Still Life in Oil Colours.*—Julia Isdell, of the Macclesfield School, receives a book prize for a study of still life, in which the upper part of the vase is very well painted. She seems to have sat too close to the object, the result being forced and unpleasant perspective.

The study by Florence Rushton, of the same school, which receives a bronze medal, is in many respects very complete and good, but the whole is spoiled by the careless painting of the cloth on which the objects stand.

In the study by Edith Carver, of the Southport School, the laurel leaves and the metal work are very well rendered. If the fruit and the rest of the group had been as well done, a silver medal would have been awarded for this painting.

The oil paintings in this stage are below the usual average, and are not so good as the water colours.

The oil paintings in this class from the National Art Training School are rather above the average.

Maggie Bennie's painting, to which a silver medal is awarded, is very complete. The colour is very pleasant and the textures are admirably rendered.

#### PAINTING FLOWERS AND STILL LIFE WITHOUT BACKGROUNDS.

Examiners: G. D. Leslie, R.A.; W. F. Yeames, R.A.;  
E. F. Brewtnall, R.W.S.

This class of work is not so strong as it was last year.

A sheet of drawings of poppies, aralia and daffodils, by W. T. 1 Haley, of the Bradford School (Technical College), gains a silver medal for the accuracy of representation of the plants and the intelligence with which he has used his means in a simple and direct manner.

A silver medal is given for the drawing by T. Horatio Holmes, of the Shipley School, for its accuracy and vigour of drawing, and in spite of its being somewhat marred by the obvious artifice of introducing faint and blurred work as a foil to that which is more defined.

A bronze medal is awarded to Frederick Walklett, of the Burslem School, for a set of five well-drawn studies of wild flowers, four of which are executed in body colour on toned paper. The Examiners regret that the examples of this method of work are not so brilliant nor so numerous as in former years.



A bronze medal is given to Maggie M. Bennie, of the National Art Training School, for a branch of gooseberries. The Examiners are pleased with the choice of subject and feeling for the colour of the fruit and leaves. They regret, however, that the branch was not arranged as it grew, consequently the fruit does not hang as it did in nature.

*Stage 14.23c.*—Book prizes are awarded to Helen A. Hay, of the Edinburgh School; and to Henry Cadness, of the Manchester School (Cavendish Street).

A book prize is given to Walter Fuge, of the National Art Training School, for four drawings in which the subject is broadly treated.

*Stage 14.22c.*—*Plant from Nature with Colour Designs.*—James N. McLaurin, of the Glasgow School, gets a bronze medal for a set of drawings in which the character of the flower is well preserved, and considerable originality of design is displayed.

In the great majority of the works intended for acceptance towards the grant of a teacher's certificate the specimens of the flowers are very neatly and carefully executed, but the designs founded upon them are mostly lacking in taste and originality.

#### DESIGNS.—TEXTILES, HANGINGS, LACES, CARPETS, &c.

Examiners: W. Morris; Lewis Day; Alan S. Cole.

*Lace and Cut Linen.*—The design for a lace fan by Kate Selina North, of Bradford (Technical College) School, for which a silver medal is awarded, is very suitable for its purpose. The border of birds is specially admirable. If birds were more frequently treated in as good a decorative manner as they are here the Examiners would have no occasion to object to the use of them, as they have felt obliged to do sometimes. A silver medal is awarded to William H. Pegg, of the Nottingham School, for four designs for cut work and lace. The flax lace set of collar, cuffs, &c. is the best of the four, as having more design in it. In each case, however, there is a weakness of design at the junctions between the pattern and the plain material. This ought to have been guarded against. In his design for a Guipure the relations between the stems and flowers are not successful, the stems predominating unduly. His design for a lace curtain would have been pleasanter if the pine cone devices had not been made into sun fish, and had there been a less strongly marked suggestion of living creatures in the details forming the pattern.

A bronze medal is gained by C. Blanche Davies, of the Birmingham School, for lace designs, of which that for a handkerchief is the best.

A bronze medal is also awarded to Julianne Finn, of the Convent of the Sisters of Mercy, Kinsale, for a bed cover of cut work and crochet panel. The severity of distribution of the cut work is admired, but the intervening devices for embroidery are poor and should be re-drawn.

A bronze medal is awarded to Elizabeth J. Satterthwaite, of the Manchester Cavendish Street School, for a design for an embroidered cover in which the detail is prettily done. It is, moreover, nice in colour.

*Table Damask Linen.*—A bronze medal is given to Lilian Downs, of the Leeds School, especially for the diaper. The inside border is small and ought to have been simpler and more severe. The proportion of the three borders to one another and to the centre is agreeable.

John Rathbone, of the Macclesfield School, receives a book prize for a fair adaptation of Persian forms.

A book prize is awarded to Mary Caldwell, of the Canterbury School, for the good drawing in the design for a table cloth; but such a pattern would be both ineffective and inappropriate. Eliza Robb, of the same school, has a design rather less well-drawn but more successful as a pattern.

*Designs for Carpets.*—A design by Emily R. Dust, of the Manchester School (Cavendish Street), shows originality, but the Examiners wish to point out in it a remarkable misunderstanding of the use of an outline in carpet designing. It should always be used for defining and clearing up an object, whereas here the outline chiefly fades into the ground and tends to muddle the pattern. Frank H. Smith, of the Macclesfield School, receives a bronze medal for a design, in which the filling is ingenious, and the proportions of borders to each other and to the filling are well invented and judicious. The rosette in the corner of the large border is a serious blemish, and the drawing throughout the design is weak.

A bronze medal is awarded for a design for a stair carpet by William J. Smith, of the Leicester School (Hastings Street), in which, although the forms are not choice, the proportions of colour are good. It would gain greatly by having a distinguishing sub-border between the main border and the filling. Here the use of outline is well understood, and the treatment is broad.

The drawing by George Haywood, of the same school, is poor and muddy in colour, but the pattern has merit of construction both in the filling for the main part and in the border. But in the latter the confusion arising from the equal values of the colours used for the ground and pattern on it is a blemish. If the ground had been sufficiently dark to allow both colours of the figure to relieve in light tones from it this would have been avoided.

A book prize is given to John G. Hardy, of the Chelsea School (Onslow College), for the pleasant and cheerful colour in his unsuitable but otherwise rather agreeable design for a carpet. It would be more fit for a coverlet.

A book is awarded to George B. Scott, of the Ayr School, for his drawing for the filling of a carpet. His border is far too much a repetition of the filling, and is altogether less satisfactory. The border of a carpet is a very important feature, and should not merely be made up of the elements of the filling.

In the stair carpet by Agnes E. Farman, of the Leicester School (Hastings Street), the forms are good, but if in the orange-coloured pansies in the filling the outline had been brighter and lighter the design would have been better. The execution is not very good.

The carpets as a class are not so good as they were last year.

The Examiners would impress on students the necessity of more frankness and definition in designing than are shown in those of their works which have come up for award; and this even at the risk of students' work becoming a little hard; the intention would then, at all events, be obvious.

The drawing and proportions in the design by Edgar C. Reynolds, of the National Art Training School, are good, but the elements of it are all taken too literally from Eastern carpets.

*Silk Hangings.*—The design of Mary Mohun, of the Canterbury School, receives a bronze medal. It is cleverly designed and drawn. The general lines of fishes are ornamental, but the creatures themselves are repulsively ugly.

A book prize is given to Agnes A. Wood, of the Bromley School, for two designs, but the Examiners point out that the difficulties of design-



ing are shirked by the absence of definiteness, and also by the poor treatment of the line where the pattern meets.

The birds in Harold Scrivener's design, from the Leek School, are badly drawn, but the design has charm. It is, however, much more suitable for some method of production which does not require absolute repetition.

Ernest A. Hopwood, of the Coalbrookdale School, receives a book prize for a very fair pattern, although presented in offensive colours.

Frank H. Smith, of the Macclesfield School, would have had a much higher award if his design had been better drawn and at all adapted to the purpose of weaving. Actually, it is only a water-colour sketch for a design. The frankness of colour is engaging, and the space is well filled.

*Cotton Hangings and Prints.*—The works in this class are not so good as usual, and no gold medal has been awarded.

The ground in the design by Robert Dow, of the Glasgow School, for which a silver medal is awarded, is well filled, the colour is pretty, and the flat treatment is commendable. The stems are ornamentally designed, but the thorns grow the wrong way. The animals, though pleasant enough in colour, are not properly part of the pattern, which would be better without them.

William Speirs, of the Glasgow School, in his design has failed in getting the utmost effect from his pattern by making some of his leaves rather too light so that they are lost in the ground. If the dark line round them had been thicker the effect would have been better. On the whole the spacing of his pattern is good.

Constance L. Heslop, of the Manchester Technical School, has a bronze medal for an ingeniously designed pattern in which the colour and motive are fresh.

The cupids in the design by William Rawlinson, of the Burnley School, for which a book prize is awarded, are too obtrusive and make unpleasant spots, but for this defect a higher award would have been made.

*Linoleum.*—Designs for linoleum were few in number and not good enough for prizes.

The Examiners see no reason why designs for this material should not show more character and even some measure of beauty.

#### STUDIES OF HISTORIC ORNAMENT AND DESIGNS.—WALL PAPERS, INTERNAL DECORATIONS, TILES, STAINED GLASS.

Examiners: W. Morris; Lewis F. Day; Frederic Shields.

The set of drawings by James Atherton, of Bradford Technical College, gains a silver medal for purpose and taste in selection, but if he had not been led away by the charm of colour and had drawn more carefully he might have got a gold medal: as it is he has often lost the beauty of form conspicuous in many of the originals.

To Archibald Knox, of the Douglas School (Isle of Man), a silver medal is awarded for a very intelligently made set of drawings of the ornament of crosses in this island. This is a very commendable kind of study for a student to adopt.

A bronze medal is awarded to Benjamin J. Fletcher, of Leicester (Hastings Street) School, especially for the care with which he has drawn the selected forms. It was a mistake, however, to attempt to draw the lusted dish in perspective.

George Marples, of the Derby School, receives a bronze medal for a very large set, in which, however, he has insisted far too much on acci-

dental effects, implying a lack of appreciation of the ornament itself. Indeed the Examiners find that there is a vicious tendency to make still-life studies instead of useful exercises, showing that the student has intelligently studied features of style, and mastered the forms of the examples he copies.

A book is awarded to Alfred W. L. Dixon, of the Nottingham School, for two sheets of book covers done with some taste, but the Examiners are of opinion that it is a great mistake to make such elaborate drawings of objects in which the design is merely a repeat. With one exception, one quarter of any of the book covers drawn would have been sufficient for purposes of study.

W. Hindley, of the Training Class, gets a bronze medal for a sheet of clever studies of birds. A bronze medal is awarded to F. Shelley, of the Training Class, for his set of studies, but two or three of these in pencil are executed in a tricky and meretricious manner, which instead of expressing the form only confuses it.

With reference to the studies of Historic Ornament, the Examiners wish it to be known that they consider many of the sets presented too careless in execution to be sent to the National Competition. They also suggest that students engaged on this work should have more guidance in the selection of their examples.

Generally with regard to this exercise, it would be desirable to make it a rule that the drawings, especially of flat ornament, in this class should be made with regard to form only in black and white, firmly drawn, a small portion only being finished in colour, to show the effect, if the student prefers. The examiners agree in recommending this as a fundamental condition of profitable study.

*Designs for Wall Papers.*—One unit of the design full size at least should be submitted by students; and should be accompanied by a small scale drawing or photograph showing how the lines come in repetition. A single detail or device which by means of counter change, reversing, &c. is intended to form the unit of a design will not be considered enough by the Examiners. The Examiners think the designs in this class are very inferior to those submitted in former years. The taste of most of them is common, and the drawing poor. Where there is an attempt at natural treatment the forms should be carefully studied from nature, and however conventionalised, there should be ornamental beauty in them and elegance. In many attempts at natural treatment the essential qualities are suppressed, or are effaced by emphasis in that which is unimportant or less beautiful. For instance, in the design by John W. Shaw, of the Macclesfield School, the tendrils, which in nature have prehensile quality, and are very varied in their spirals, are here drawn like hat-hooks, and have no hold whatever on the trellis. This design, though coarse and unintelligent, has some vigour and workmanlike quality. It may be pointed out with advantage how illogical and unpleasant is the mixing of the quasi-naturalism of the fruit with the sheer conventionalism of the cover pattern or diaper. The Examiners regret that they are able to make but very few and low awards for wall papers. The bird in the design by George L. Anderson, of Coventry School, although one of its wings is disconnected, is treated better than those in most of the designs presented, but birds should be used very sparingly and with judgment; bats are generally inappropriate to, and unsuitable for use in ornament and butterflies should be excluded.

The few designs for wall papers from the National Art Training School were not worthy of any award.

*Internal Decoration.*—W. M. R. Kean, of Leek School, gets a silver medal for three designs for panels for a cabinet. A gold medal would have been awarded had the drawing been better.



A silver medal is awarded to Charles M. Gere, of Birmingham School, for his design for a decorative subject "Escape of Priestley." It is, however, a pity that he has not shown a more studied colour sketch.

A bronze medal is given to Mary M. Hastings, of Chelsea (Onslow College) School, for a panel which is nice in colour. The pine tree is very well drawn, but the bats have no vitality.

A book is given to William L. Hankey, of the Chester School, for his design for a ceiling.

*Mosaic Tiles.*—A gold medal is awarded to Gertrude Roots, of Canterbury School, for her design for mosaic pavement.

Ella B. Ginn, of Hertford School, gets a bronze medal for her design for tiles, based upon an arrangement of well known Persian elements, firmly drawn.

The designs for tiles and mosaics from external schools are generally very good; those from the National Art Training School are decidedly inferior.

*Stained Glass.*—A silver medal is given to Mary J. Newill, of the Birmingham School, for three panels and a border for stained glass.

W. M. R. Kean, of Leek School, gets a bronze medal for a design for a stained glass panel. The arbitrary leading used in this design shows ignorance of glazing. The drawing would need to be more precise if the design were to be carried out. It is regarded rather as a sketch for a design.

#### POTTERY DESIGNS.

Examiners: Lewis F. Day; W. Morris; F. Shields.

A silver medal is awarded to Florence Morris, of Hertford School, for a design for a plate which has some distinction. The feebly naturalistic treatment of the squirrel in the centre ill accords with the strictly conventional treatment of the same creature in the border. The dark green inner part, too, might have been pleasanter and effectively broken with a little lighter colour. The pattern of the outer border is good.

A bronze medal is given to Frances E. Macdonald, of the Glasgow School. The award would have been higher but for the poor execution and very disagreeable colour, which mar an otherwise good design.

A bronze medal is given to Evelyn D. Foster, of Hertford School, for her agreeable arrangement of rather commonplace elements, showing care and ingenuity.

In the design by Hedley O. Hallowell, of the Macclesfield School, for which a book is given, the filling of the fish and duck devices in the lower plate is ingenious and sufficiently well carried out, but the border is ugly and out of keeping.

The plaque by Agnes Hewett, of Farnham School, is well designed in its centre, but the label is poor, and the lettering on it very bad. A book prize is awarded for it. The Examiners must again point out the desirability of students being directed to fine specimens of typography. The border has, through the extreme sharpness of its edges, a most injurious and overpowering effect on the centre.

The designs for pottery from the Training Class are better than those from the Provincial Schools. Those by John B. F. Hiles, Charles Ripper, and Samuel H. Moss are decidedly good. That by J. B. F. Hiles only requires good execution in the carrying of it out in the material to become a very pretty thing.

*Metal work.*—A book is given to W. P. Belk, of the Sheffield School, for his design for a mirror, which though bad in style is well drawn.

A bronze medal is given to William B. Dalton, of Manchester (Cavendish Street) School, for a broadly treated design for a modelled mirror-frame.

The works in this class are considered very bad and do not rise beyond trade patterns.

*Wrought-iron work.*—The set of designs for gates by Herbert S. Pepper, of the Training Class, are in very good taste and nicely executed; a silver medal is awarded for them.

A bronze medal is given to Benjamin J. Fletcher, of Leicester (Hastings Street) School, for his cleverly-drawn design for a newel and baluster; but there is spikiness about the banister and lamp which unsuit them for their position.

*Book illustrations, &c.*—Miss Gertrude M. Bradley, whose talent was recognised last year by a silver medal, shows no more decorative sense in her designs. Her borders are worse than useless and damage rather than enhance her clever drawing. The quality of her line is scratchy or wiry. She will understand what the Examiners mean if she will refer to the best cuts in the Dream of Poliphilus, or the larger wood cuts of Albert Durer, such as the Annunciation to the Shepherds in the life of the Virgin, or the Samson and the Lion. Still her work has great charm, and her beautiful designs, translated by an intelligent wood engraver, would give very much more pleasure than is derived from them at present, notwithstanding their very great merits of draughtsmanship. A gold medal is awarded for them.

This class of book illustration is a strong one, and Winifred Smith's (of Birmingham School) set is more capable than that of Miss Bradley. The Examiners consider it worthy of a gold medal. There is distinct invention, and they have a decorative character, and are perfectly well suited to their purpose as book illustrations. Here the quality of line is rich and agreeable, though the solid parts are sometimes too dense.

In the set by Agnes Manly, of the same school, there is one design, "The Wild Swans," which is very beautiful decoratively and tells its story very well. A silver medal is awarded for it.

The Examiners are glad to see some attempts at designing capital letters, and give a bronze medal to the sheet by Herbert Cole, of Manchester (Cavendish Street) School.

It may be mentioned that in some of these drawings some elements of the designs are too obviously taken from the works of well-known modern artists. Notwithstanding this drawback in the case of Florence M. Rudland's (of Birmingham School) drawing the Examiners award a bronze medal to her set. The pencil drawings in this class receive lower awards than would have been made if the work had been presented in a condition more fit for reproduction. Of these latter, that of Fred. Mason, of the Birmingham School, is the best. The one by Edith E. Biddle (of the same school) is not quite so good, and in the third by Thomas S. Lones, also of Birmingham School, there is a figure too directly taken from the work of a living artist.

*Fan designs.*—A bronze medal is awarded to John B. F. Hiles, of the National Art Training School, for an elegant and pleasing design for a fan.



## ARCHITECTURAL DESIGN.

Examiners : Professor G. Aitchison, A.R.A. ; T. G. Jackson, A.R.A. ; J. J. Stevenson.

*Original Architectural Designs.*—Four designs for churches deserve notice. A silver medal is awarded for that by James H. Tonge, of York (St. Leonard's Place) School, which shows some originality though too purposely eccentric. It and all the other churches are insufficiently explained by sections.

Bronze medals are assigned to those by Ernest H. Bird and William Carter, also from the above-named school, which resemble each other in style and in their faults. In both the vestries are dark and the single light windows out of scale ; and in the case of W. Carter's design the flying buttresses are improperly applied and the vaulting is insecure.

For the fourth design, John P. Dixon, of Nottingham School, receives a book ; in it the east end and transepts are tame and the windows badly drawn.

A bronze medal is given to Henry Mitchell, of the Glasgow School, for a classic steeple. The 5 foot walls of the upper part, which are needlessly heavy, having their bearing wholly on arches, would be unsafe in construction. The large circular-headed windows of the lower part are too large and spoil the effect of the tower. The gathering in of the top buttresses by reversed consoles is very inartistic. The perspective is deceptive, the tower being seen from a level 80 feet up instead of from the ground.

A gold medal is awarded to Charles R. McIntosh, of Glasgow School, for his chapter house, a design showing considerable artistic power with details well drawn. It is a pity the author should have copied his candelabra directly from an ancient example.

Eric A. Sutherland, of Glasgow School, receives a bronze medal for his museum and art gallery. The plan is good, but the portico would darken the rooms behind, and the piers divided into three by narrow pilasters on each angle.

Silver medals are awarded to John H. James, of Cardiff School, for a public day school well designed, which would have been better without the tower ; and to William Jones, of the Leeds School, for a pair of labourer's cottages, in the latter the compromise of stone mullions in front of wooden window frames should have been avoided.

Bronze medals are given to Heber Rimmer, of Chester School, for an artist's house, in which, however, the picture gallery is insufficiently lit ; and to James A. Lofthouse, of Middlesboro' St. John's National Science Class, for a day school, which has the usual fault of lighting the best class-rooms from behind the children.

In the design for a theatre, by Albert Towle, of Nottingham School, for which a book is awarded, the plan is better than the architecture ; and in the design for a country house by William Eaton, of Leicester (Hastings Street) School, the galleried hall is useless and ineffective, and the half timbering a sham. This is not the only instance of designs with sham half timber construction disguising a real building of brick, an unworthy trick, recognised, however, by the bye-laws of local boards, but one which masters of Art schools should forbid. If half timbering is employed it should be the real construction.

A book is given for a figure spandrel by Robert Spence, of Newcastle-on-Tyne, Durham College of Science, in which, however, the architectural setting is very bad.

Three designs for a large mansion standing in its own grounds are sent from the Technical College of Sydney, in New South Wales, in

which it is presumed the plans are adapted to Australian life. They are all rather poor examples of ordinary European architecture, with classic arcades in stone. Two of them, viz., by Alexander McRae and George M. Poole, for which books are awarded, have a second storey of bedrooms, wholly in the roof, which is unsuitable for a climate where the summer temperature is at times over 100° in the shade. In these the service room has no connexion with the dining room.

To one by R. E. Nancarrow, which avoids these defects as well as useless towers, a bronze medal is awarded.

The climate and the new conditions of life ought to produce a native development of architecture, in which the materials and modes of building, the verandahs surrounding the houses, the weather boarding, and even the corrugated iron for walls and roofs, as well as the brick and stone could be made beautiful.

*Measured Drawings.*—In the class of measured drawings the Examiners would like to see some of the mouldings drawn full size and accompanied by perspective sketches of them to a smaller scale showing the actual effect of light and shadow. The joints of the stone should always be shown both in plan, elevation, and in full-size details, so as to explain the construction. Projections and thicknesses should also be shown and elevations should be explained by sections. Sufficient importance has not been attached to the choice of the best subjects for illustration, both in old and modern examples.

A silver medal is gained by John L. Smith, of Birmingham (Ellen Street Branch School), for a set of two drawings of Aston Hall, but his pencil details are not equal to the rest of his work.

In the excellent set of drawings of the door of S. Maclou, Rouen, by Benjamin I. Fletcher, of Leicester (Hastings Street), for which a silver medal is given, we recognise the pains taken to show the construction.

Ernest R. Davis, of Leicester (Hastings Street) School, receives a bronze medal for eight sheets of drawings, which but for faults of perspective and hard outlining would have deserved a higher award.

A bronze medal is gained by James Alfred Swan, of the Birmingham School, for his drawing of a Venetian fireplace, but more details should have been shown.

Of the five drawings of Sir P. Paul Pindar's House, done in the National Art Training School, three had the same mistake to which the teachers attention should be called. The two others, by Frank Griffin and Claude W. Gray, obtained bronze medals.

Books are given for each of the two drawings of the screen in Hurst Church, near Reading, by J. Arthur Smith and Herbert A. Barkas, of the Reading School. That of Barkas is better drawn, but in some points obviously incorrect.

A book is given to W. H. J. Allen, of the same school, for two drawings of the wood screen in Warfield Church. The sections should have shown the construction and thicknesses of the wood work.

In the drawing of the porch of Adel Church, by Francis C. J. Cockburn, of Wakefield School, for which a book is awarded, if the voussours are of equal size as shown *this* example, so far as we know, is unique.

Books are given for the drawings of Aston Hall by Percy O. Reeves and Joseph Perkins, of the Birmingham School, but the pediments do not agree.

Three drawings of an oak settle were sent from Lincoln School, but the object was represented so differently that the Examiners were unable to award a prize to any of them.



## MECHANICAL DRAWINGS.

Report of H. Graham Harris, M. Inst. C.E.

The quality of the work in the drawings submitted to me on this occasion is certainly less satisfactory than in any previous year in which it has been my duty to award the prizes.

(a.) *Fully Shaded Drawings*.—Robert Burt, of Kirkcaldy Burgh School Science Class, sends three mounted sheets, one a plan, and the other two elevations of a 12 h.p. "Griffin" gas engine. These are effectively shaded, but are only fairly well drawn.

To this student a bronze medal is awarded.

Sydney J. Floyd, of West Bromwich School of Science and Art, sends one mounted sheet, showing a plan and two elevations with a number of pencil sketches of details of a Tangye's "special" steam pump, and James M. Reid, of Derby School of Science and Art, sends three mounted sheets, one shaded and coloured, showing a plan and two elevations, the second showing the detail of the steam valve, and the third showing the detail of the foundations for a 10 cwt. steam hammer. The work of both these students is only moderately good, and to each of them a book prize is awarded.

William C. Green, of West Bromwich School of Science and Art, sends four sheets, two fully shaded and coloured, of a 4 h.p. horizontal engine, the effect produced being very feeble, and the draughtsmanship only fair.

To this student a book prize is awarded.

(b.) *Coloured and Shaded Working Drawings*, and (c.) *Outline Drawings from Measurements*.—John W. Price, of Edinburgh College of Science and Technology, sends a total of seven sheets for a 250 indicated h.p. marine engine, and also for a 100 indicated h.p. horizontal engine. Accompanying these are some sheets of calculations for both engines.

The whole of the work of this student displays intelligence, but the draughtsmanship is feeble in execution and generally ineffective.

Charles Barnes, of Lincoln School of Science and Art, sends three sheets of drawings and a sheet showing a complete pencil sketch with several small pencil sketches of a 6 in.  $\times$  4 in.  $\times$  6 in. duplex pump. As a sample of working drawings for shop purposes these are fairly satisfactory, the dimensions and dimension lines, &c., and printing are bold and extremely legible, though the work is not neat.

Albert E. Cammell, of Ipswich School of Science and Art, sends four sheets of a "Dandy" engine, which show on the part of the student an appreciation of detail, the workmanship of the drawings being fair and the dimensions and dimension lines, &c., sufficiently legible to make a satisfactory set of working drawings.

Walter R. Keen, of Birmingham School of Science and Art, sends two sheets showing a cutting-out press with a book of pencil sketches the workmanship being neat and careful, the colouring plain and simple.

To all these four students book prizes are awarded.

(d.) *Ship Designs or Drawings*.—As has happened on previous occasions the work under this head is generally superior to that produced under either of the other headings, more especially is this noticeable as regards the work from Walker-on-Tyne M. I. Science Class; that which is submitted by three of the students, is very fairly good, is effectively shaded, and neatly drawn, the most prominent fault

being the display of a variety of vivid and brilliant colours. The whole effect, however, is fairly satisfactory.

James Wilson, of this class, sends the sail plan, the cabin plan, and the longitudinal section of a proposed steam yacht. The work is good, great labour and diligence has been displayed by the student, and on the whole the drawing is effective.

Alfred E. Reavley, of Jarrow-on-Tyne M. I. Science Class, sends the sail, the deck, and the cabin plans of a screw steam yacht. In this case there is not nearly as much detail nor is the colouring so brilliant; the drawing, however, is equally effective, and on the whole much more workmanlike. To both these students bronze medals are awarded.

Two other students from Walker-on-Tyne M. I. Science Class, viz., Lancelot J. Spence and Albany E. Howarth, send in the one case the sail plan of a four-masted sailing vessel, and in the other the sail plan of a mail steamer, both of which are fairly effectively shaded and neatly drawn, but both show the prevailing fault referred to above, which is characteristic of this class.

To these two students book prizes are awarded.

(e.) *Drawings from Copies.*—Under this heading there was no work submitted to me deserving even of a book prize, but Charles E. Tempest, of Bradford Technical College Science Class, sends 40 sheets of stress diagrams in roofs, bridges, girders, columns, arch centring, &c., all of which are neatly and intelligently drawn, they show great diligence on the part of the student, and on the whole can be described as very satisfactory.

To this student a book prize is awarded.



